Anecdotes of the Arts

in England

OR

Comparative Observations

on

ARCHITECTURE, SCULPTURE, & PAINTING,

chiefly illustrated by

Specimens at Oxford;

BY

The Revd. James Dallaway, M.B. F.S.A.

Earl Marshal's Secretary.

Longum est iter per praecepta
breve & efficax per exempla. *Seneca.*

92

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ARTS IN ENGLAND;

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EARL MARSHAL'S SECRETARY.

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T. BENSLEY, PRINTER, BOLT COURT, FLEET STREET.

TO HIS GRACE

CHARLES, DUKE OF NORFOLK,

EARL OF ARUNDEL AND SURREY,

AND

HEREDITARY EARL MARSHAL OF ENGLAND,

CHIEF OF THE

MOST NOBLE HOUSE OF HOWARD;

TO THE ILLUSTRIOUS INDIVIDUALS OF WHICH, THEIR COUNTRY IS INDEBTED,

FOR THE

INTRODUCTION AND PATRONAGE

OF

ARCHITECTURE, SCULPTURE, AND PAINTING,

THIS VOLUME IS INSCRIBED,

IN DEFERENCE TO HIS JUDGMENT,

AND WITH GRATITUDE FOR HIS FAVOURS,

BY HIS MOST OBLIGED

AND FAITHFUL SERVANT,

JAMES DALLAWAY.

Heralds' College, London,
June 5, 1800.

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ADVERTISEMENT.

In a work of this kind the author claims ſome attention, whilſt he deſcribes its nature and extent, becauſe the degree of praiſe due to accuracy and candour to which he aſpires, muſt be limited to the execution of his plan.

It has occurred to him, that we had no book profeſſedly written on the arts, the baſis of which was a deſcription of ſo magnificent a repoſitory as the Univerſity of Oxford.

Nine years of reſidence offered him a conſtant opportunity of examining thoſe excellent ſpecimens; and ſince his unlooked for removal

from

from the Univerſity, he has acquired a power of making compariſons by a viſit to Rome and Florence. Travellers well know their obligation to thoſe deſcriptive catalogues which they call in Italy "Ciceròne books;" ſuch as in England do not aſpire to a higher title, than that of a "companion in a poſt-chaiſe."

—— quem tollere rhedâ
Poſſis —— Hor.

By an early partiality to Gothick architecture, he has been led to inquire its hiſtory, and to examine many of the venerable remains which abound in this kingdom.

Few ſubjects have opened a wider field for conjecture; and without controverting the opinions of others, to ſome of which he pays a high deference, he has followed the ſuggeſtions of his own mind, and the opportunities of making compariſons. The nature of this

compilation precludes ſo uſeful an aid, as that furniſhed by engravings, in explanation of technical terms. To ſupply ſuch a deficiency, he has made references to ſeveral magnificent works, in which perfect repreſentations are ſeen. But it has been more his wiſh to recommend to the lovers of architecture an actual inſpection of thoſe ſtructures which he has pointed out as containing ſuperior excellence, in diſtinct æras, and manners of building.

He has indulged an illuſion, and made frequent references to works of art in Italy, as if they had been ſpared by the modern ſpoilers of Europe. The accounts we have received, whether of their removal or deſtruction, are too vague and unworthy of reliance; and added to the difficulty of aſcertaining facts, he yields to the reluctance he ſhould feel in relating the predatory violence with which they

they have been torn from their ancient ſta-
tion.

On the ſubject of antique ſculpture in England, he has given ſome original information, and owns, with grateful reſpect, the favours of ſeveral gentlemen, whoſe knowledge of the ſubject and poſſeſſion of moſt excellent antique ſtatuary, render their aſſiſtance particularly valuable; a value much heightened by urbanity, and readineſs of communication.

Every man of taſte will congratulate himſelf, that England is the ſeat and the refuge of the arts; and that ſo many genuine remains of ancient ſculpture are preſerved in our cabinets.

Painting has been equally protected here, in the preſent wreck of nations; and we no longer regret the alienation of the Houghton,

while

while we have gained the Orleans collection, by a moſt honourable purchaſe.

Every expectation he has formed from the public acceptance of theſe pages would be completely gratified, could they recommend to the younger ſtudents of the Univerſity the love and purſuit of the arts, by pointing out the opportunities which they enjoy.

When applied to objects of their proper deſtination, the arts are capable of extending the ſphere of our intellect, of ſupplying new ideas, and of preſenting to us a view of times and places, whatever be their interval or diſtance. They are a ſource of agreeable ſenſations, which diſpenſes as much utility as pleaſure through the intercourſes of life; which add a grace to ſociety, and lend their charms even to profound ſolitude.

To the faſtidious, for ſuch there are, he

will only ſay, that they will find many inſtances adverted to, with which they were before converſant; and many opinions adopted, which have more truth than novelty. When they are fatigued by catalogues and admeaſurements he can only reply, that his plan is particular information.

Minutula tamen ſunt, quæ ſi non hunc, alium ſcire juvent. CAMDENI PRÆF. in Annal.

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PART THE FIRST.

ARCHITECTURE.

"Tot nos præceptoribus, tot exemplis inſtruxit antiquitas, ut poſſit videri nullâ ſorte naſcendi ætas felicior quam noſtra, cui docendæ priores elaboraverunt."

Quinct: l. xii. c. 11.

ANECDOTES
OF THE
ARTS IN ENGLAND.

PART THE FIRST.
ARCHITECTURE.

SECT. I.

THE Goths had no ſhare either in the invention or perfection of that peculiar ſtyle of architecture which bears their name; for the invention may be with certainty referred to a period antecedent to their conqueſt of the ſouthern provinces of Europe; and many of the more perfect ſpecimens were not completed till their dominion no longer exiſted in thoſe countries. A total decay of the arts had even preceded the diſſolution of the Roman empire; and the eſtabliſhment of chriſtianity, with its privilege of building churches, was contemporary with the Gothick incurſions. In this coincidence has originated a popular notion, that the barbarians annihilated the Gre-

cian architecture in order to introduce a ſtyle peculiar to their own country, and that their edifices are called "Gothick" merely becauſe they are as widely diſcriminated by their proportions and ornaments from the claſſical monuments of Athens, as the Goths were from the Greeks in their talents and national manners.

It is not very improbable that the mere love of novelty led to the invention of the architecture we call Gothick, and that the irregularity ſo decidedly and univerſally attributed to the Goths may have originated in the caprice of the Italians, who were either really ignorant or fancifully negligent of pure ſtyle.

The leading cauſes therefore which have occaſioned the diſuſe of Grecian architecture in the firſt ages of chriſtianity, may be aſſigned to the ignorance and inability into which the artiſts had fallen, before the Goths had ſpread themſelves over Europe. A knowledge of architectural elements was ſtill preſerved. The good taſte of the ancients, both in decoration and proportion, was indeed loſt, but certain principles of the art were known and practiſed. They were not unacquainted with

with the ſecret of arching a vault; but of all the complicated forms adopted by the Greeks and Romans, they retained that only which is made upon croſs-ſpringers riſing from four angles, and interſecting each other at the common center.

Such a mode was univerſal in their ſtructures, and is found in the ſmalleſt cloſets, as well as in the moſt ſpacious churches.

Simple combinations—ſuch as to raiſe a walled incloſure and to place pillars in the length within, connected by an arcade or architrave ſerving as a baſe to a ſecond wall for the ſupport of a roof of timber, were known and practiſed, before the Goths had appeared in Italy. The firſt chriſtian churches built at Rome, particularly that of St. Paul by Conſtantine, have been imitated as architypes of the moſt ancient churches through Chriſtendom. The frequent reſort of the biſhops of different nations to the Holy See, afforded them an opportunity of obtaining plans which they adopted upon their return to their own country. The form of the Latin croſs was at firſt ſimply followed in the ground plan; that the diſtribution of its parts has been infinitely enriched and varied, may be

traced through ſucceſſive æras, as conſonant to the genius of the ſeveral nations, by whom it has been applied. We may diſcover by compariſon, differences in Gothick architecture, as ſtrongly marked as thoſe of the Grecian orders. Let me be allowed at leaſt to qualify this aſſertion, by confining it to a certain manner, analogous to the genius of the people, who have uſed it, ſo that the Gothick in Lombardy, in Spain, in Germany, in France, but eſpecially in England, may be generically diſtinguiſhed as decidedly as the Doric, the Ionic, or the Corinthian.

Thoſe who have examined the ſuperb edifices in Italy which are ſtyled Gothick, as the cathedrals of Piſa, Orvietto, Sienna, &c. will find a bare reſemblance of what they may have ſeen in other parts of Europe. They muſt doubtleſs have remarked that circular arcades and portico's are moſt frequent; which, if not compoſed of columns extracted and removed from Roman works, the deficiency was ſupplied by pillars imperfectly imitated from them[a]; and that the exuber-

[a] When ſurveying the Duomo at Sienna, I remarked that the capitals of the external pilaſters which ſupported the ſmaller arches, were compoſed chiefly of groteſque heads of beaſts and monſters, inſtead of foliage.

ance of ſtyle called by them "Il Gottico Tedeſco" very rarely occurs in Italy. The Facciata, or grand weſtern front, was the object of ſplendour to which all the other parts of the fabric were ſubordinate. It was in that part only, that the artiſts ſtrove to ſurpaſs each other by elevation and boldneſs, by the multitude and originality of their ſculptures. Cupolas[b] riſe from the center of the tranſept, and the campanile is always detached from the main building. In a few inſtances, as in the exquiſitely ſlender towers of Florence and Venice, there is a certain ſpecies of beauty; whilſt thoſe of Bologna are equally aſtoniſhing, but poſitively ugly. The firſt mentioned tower was deſigned and built by Giotto in the thirteenth century, in emulation of the ſtupendous ſpires which at that æra were erecting in Germany and the Low Countries. In Italy not a ſingle ſpire is now ſeen.

The æra of Charlemagne gave riſe to many grand edifices dedicated to chriſtianity, the architects of which are not recorded. If we thus fix the epocha of Gothic architecture,

[b] The term "Dome" is improperly uſed for "Cupola" —it applies merely to a cathedral church, and is not ſynonimous with an hemiſpherical roof, as at the Pantheon, unleſs the whole be elevated as at St. Peter's.

though we cannot aſcertain the firſt and moſt ancient ſpecimen of it, we poſſeſs nearly all the reſt of its hiſtory, when we know, that it was adopted with certain variations, all over Europe; that great cities contended for the honour of having the largeſt and the richeſt church; that the ſame ſtyle of architecture employed in the eccleſiaſtic paſſed to other public edifices and to the palaces of kings; and finally, that till the end of the fifteenth century, the Gothick reigned with a more extenſive dominion than the moſt graceful or magnificent of the Grecian orders.

The cathedrals in Germany and France, like thoſe in Italy, owe their effect to the façade, which is formed by a portico of pediments richly incruſted with the moſt minute ornament, an infinity of niches, ſtatues, pedeſtals, and canopies, and one circular window of vaſt diameter between two towers of very elaborately cluſtered pinnacles, where not otherwiſe finiſhed by a regular ſpire. This deſcription applies in particular to St. Stephen's at Vienna, Straſburg, Nuremburg, Rheims, Amiens, Nôtre Dame, and St. Denis at Paris, Coutances, and Bayeux, not to multiply inſtances. Theſe exhibit prodigies of

ſublimity,

ſublimity, lightneſs, and patience of the conſtructors; yet as if the age of piety or wealth were paſſed, moſt of them are left in an unfiniſhed ſtate.

Even the ſumptuous cathedrals of Florence, Sienna, and Bologna, built of brick, are as yet imperfectly incruſted with marble, and one only of the intended ſpires of St. Stephen's, Vienna, Straſburg, and Antwerp, has been conducted to its ſymmetrical height.

It is worthy remark, that in Italy the Gothick is moſt analogous to the Grecian architecture in the early inſtances I have cited. Yet the Duomo, or great church at Florence, built by Arnolfo in 1290, exhibits a ſtyle called by the Italian architects, "Il arabotedeſco," a mixture of Mooriſh or lower Greek with the German Gothick.

The ſquare at Piſa, which from its extent and ſcrupulous neatneſs gives to each edifice its complete effect, preſents in the ſame view a moſt rich groupe of the Lombard-Gothick prevalent in the thirteenth century; and the warmeſt admirer of that ſtyle, indulging his imagination, could ſcarcely form ſuch an aſſemblage in idea as the cathedral, the falling tower, the baptiſtery, and the cloiſters. They

They are indeed the firſt and moſt perfect in their peculiar manner, and, for auguſt effect, unequalled in Europe. In the northern nations a redundancy of ornament ſoon prevailed, whilſt in France a more ſimple, and conſequently a lighter ſtyle, was obſervable; but in Spain the Gothick wore a gigantic air of extent and maſſiveneſs. From the Moors at the ſame time they borrowed or correctly imitated an exceſſive delicacy in the minute decoration of parts, from whence the term "Arabeſque" is derived, and is nearly ſynominous with "SARAÇENIC[c] as uſually applied, of which a fine inſtance occurs in the old porch of St. Mary Redcliffe, Briſtol.

Any farther obſervation I might make on the peculiarities of Gothick architecture in Spain and Portugal, are ſuperſeded by Mr. Murphy's Batallah, a work in which a ſcientific inveſtigation is rendered delightful by taſte and perſpicuity. It is an anecdote

[c] This opinion, however it may in appearance, does not in reality militate againſt the high authority of ſir Chriſtopher Wren, who ſtyles the more ornamental manner immediately conſequent on the heavy Saxon, "the Saraçenic."

much

much to the honour of the Norman ſchool of architecture, that the church of Batallah erected by John, king of Portugal, in 1430, was deſigned by David Hackett, a native of Ireland. The plan is of the pure Gothick of that æra; the ornamental particles only are upon the Mooriſh model.

Of Gothick architecture in France the boaſt is the Façade of the cathedral at Rheims, and its pretenſions are juſt. Amiens and St. Denis at Paris, have ſimilar and ſcarcely inferior claims. The Abbot Suggerius, who built the latter in 1148, and wrote a treatiſe on its conſtruction, had a moſt capricious idea of proportion; for the nave is 335 French feet long and only thirty-nine in breadth. There are three tiers of windows each thirty feet high, and three only diſtant from each other. By ſo great a contraſt, and ſuch frequent perforation of the walls, the magical effect of the internal perſpective is produced.

The lovers of Grecian architecture will indeed contend, that the total abſence of proportions produces our firſt ſurpriſe, which we gradually loſe upon a ſtrict examination. The contrary is the effect of a claſſical ſtructure, of which St. Peter's is readily adduced as the

moſt memorable inſtance. It is principally the want of breadth which makes the length appear extraordinary, and of breadth which ſeems to elevate the roof to ſo extreme an height, in the more ſtupendous of the Gothick churches.

This compariſon does not prove a purer taſte in any of the nations which offer it, to the diſparagement of the reſt. If in architecture, taſte conſiſts in a juſt relation of parts in forming a whole, which accords with the idea we give to the orders; and the choice and diſtribution of ornament be imitated from the rich or ſimple beauties of nature, it is certain that the Gothick architects, of whatever country they may have been, have ſhewn much ingenuity and ſkill, but no taſte. For we may obſerve in the Gothick, how totally the rules of claſſical architecture are violated or forgotten, notwithſtanding there is a character of originality, which, in its general and complete effect, ſurpriſes, till we become enchanted with its influence [d].

Biſhop

[d] It is remarked by Mr. T. Warton, when comparing the Grecian with the Gothick architecture, that "Truth and propriety

Biſhop Warburton, in his notes on Pope, has aſſerted, that Gothick architecture originated in Spain, where Mooriſh architects were employed or followed; and that it ſimply imitates an avenue of lofty trees; the ſharply pointed arch being that formed by the interſecting branches; and that the ſtems of a clump of trees are repreſented by columns ſplit into diſtinct ſhafts. This obſervation is ingenious, but not wholly applicable, for the architecture ſtyled Gothick in the northern parts of Italy, had a diſtinct origin and characteriſtics; and our own Gothick was not brought to us from Spain, but from Normandy and France.

From this ſummary view of architecture in the earlier centuries, ſince the eſtabliſhment of Chriſtianity in different parts of Europe, I proceed to that prevalent, at different periods, in England only. Our Saxon progenitors, from their intercourſe with Rome upon

propriety gratify the judgment, but they do not affect the imagination."—Notes on the Minor Poems of Milton, p. 91. It was Mr. T. Warton's intention, had he lived longer, to have publiſhed the Hiſtory of Gothick Architecture, for which no man was more eminently qualified, with perhaps the exception of Mr. Gray.

ecclefiaftical concerns, adopted, with however rude an imitation, the Roman plan of churches. We have likewife a fair prefumption, that many temples and palaces of the Romans remained, at that period, at leaft undemolifhed, in Britain[e].

The weftern front of their churches had a portico or ambulatory, and the eaftern was femicircular, and refembled the tribune in Roman Bafilicæ. The principal door-cafe was formed by pilafters with fculptured capitals, and the head of the round arch contained bas reliefs, and was incircled by mouldings of great variety imitated with imperfect fuccefs, from many then exifting at Rome, and not without great probability, in England. Thefe mouldings may be more particularly fpecified and claffed, as the indented, the zig-zag like the Etrufcan fcroll—the fmall fquares fome alternately deeper than others—and the flourifhed with fmall beads, ufually on the capitals of pilafters. The lateft device which became common juft before the Saxon ftyle was abandoned, was a carving round the heads of arches, like trellis placed in broad lozenges, and confiderably projecting[f]. Of the beft

[e] Gyraldus Cambrenfis.

[f] See Carter's Ancient Architecture in England.

instances

inſtances now preſerved to us, I ſelect the porches of St. Margaret's church in York, Glaſtonbury, Malmſbury, and Dunſtable Abbies, and the caſtle at Norwich. Such was the ſolidity of the walls and the bulkineſs of the pillars, that buttreſſes were neither neceſſary, nor in uſage.

After the Norman conqueſt, that ſtyle called by the Monks "Opus Romanum" becauſe an imitation of the debaſed architecture of Italy, was ſtill continued in England. The extent and dimenſions of churches were greatly increaſed, the ornamental carvings of the circular arches, and the capitals of pillars and pilaſters became more frequent and elaborately finiſhed. Of the moſt remarkable ſpecimens of what is uſually termed Saxon architecture ſtill obſervable in cathedral and conventual churches, the true æra will be found to be ſubſequent to the Saxons themſelves; and to have extended not more than a century and a half below the Norman conqueſt. The[g] two churches at Caen, built by William and his queen, are the archetypes of thoſe now remaining in England; but the

[g] Ducarrel's Anglo-Norman Antiq.

moſt

moſt magnificent work of this kind was the nave of old St. Paul's, London [h]. The vaults were void of tracery, and the towers without pinnacles, but ornamented with arcades, in tiers, of ſmall interſected arches, on the outſide walls.

The reign of Henry III. introduced a ſtyle which, from the leading peculiarity of the pointed arch, and in contradiſtinction to the Saxon, has univerſally obtained the name of Gothick. Saliſbury [i] and Ely cathedrals, and Weſtminſter abbey, have been generally adduced as the moſt perfect examples [k]. It may be ſuppoſed, that the two laſt mentioned were

[h] *Dimenſions.*—Old St. Paul's cathedral occupied a ſite of $3\frac{1}{2}$ acres, $1\frac{1}{2}$ rood, and ſix perches. The whole length was 690 feet. Breadth of the nave 120, and 102 high. The ſide walls were 85 feet high, and 5 thick. The tower 260, and the ſpire, which was of wood covered with lead, 274 feet more—total height 520. It was more lofty according to Greaves (Pyramidolog. p. 69) than the great pyramid in the proportion of 481 to 520.—Dugdale.

[i] *Dimenſions.*—Saliſbury, nave 217 feet by $34\frac{1}{2}$, and 84 high. Tower 207, ſpire 180—total 387. This cathedral coſt in building 42,000 marks, about 28,000 *l.* of preſent money.

[k] The width of the naves of Ely cathedral and Weſtminſter abbey are each of them 72 feet 9 inches.

conſtructed

conſtructed upon the ſame plan, as there is a ſingular accordance in their chief proportions. Whether this early Gothick originated in Paleſtine, or was borrowed from the Moors in Spain, has given riſe to conjecture; but a more bold deviation from the previouſly eſtabliſhed architecture of the country, could not have been made. To the enormous circular pillars and arches, the narrow lancet windows and roof upon ſimple croſs-ſpringers ſucceeded at once, without a gradation of ſtyle; the ſlender ſhaft inſulated, or cluſtered into a ſingle pillar, the arches ſharply pointed, the window increaſed to three lights inſtead of one, and with ſmall columns as mullions, and laſtly the roof interſected by ribs of ſtonework and ſtudded with carved knots.

It will be contended by the French antiquaries, that this new mode was not excluſively our own, but that it appeared, if not earlier, at leaſt in the ſame century, in the magnificent cathedrals I have noticed, as then recently erected in France. If the buildings in the Holy Land ſuggeſted ideas of this novel architecture, the French Croiſaders had the ſame opportunities of introducing it into France as ours into England, for they were

aſſociated in the ſame expedition. It has been ſaid, that in the church of the Holy Sepulchre at Jeruſalem no pointed arch was ſeen, but that in Mooriſh ſtructures equally obvious to thoſe adventurers it is frequent; for which reaſon it may be more correctly deſcribed as "Saraçenic" than as Gothick.

This particular ſtyle, whether allowed to be Saraçenic or Gothick, was the parent of ſeveral others, in ſucceſſive centuries, the progreſs of which was confirmed, by certain diſcrimination; but the Saxon having been once relinquiſhed, was never again adopted either ſimply or with analogy. During the reigns of the two firſt Edwards its prevalence was decided. With incredible lightneſs, it exhibited elegance of decoration and beauty of proportions in the multiplicity of the arcades and pillars, the latter being uſually of Purbec marble, each a diſtinct ſhaft; but the whole collected under one capital, compoſed of the luxuriant leaves of the palm-tree, indiginous in Paleſtine and Arabia. A very favourable ſpecimen of the manner which diſtinguiſhes the early part of the fourteenth century, both as applied to roofs and arcades, is ſeen at Briſtol, in the conventual church of

St.

St. Auguſtine, now the cathedral. But previouſly to another ſtyle of known peculiarities, the capitals became more complicated, the vaults were ſtudded with knots of foliage at the interlacing of the ribs, the weſtern front was inriched with numerous ſtatues, and the flying buttreſſes, formed of ſegments of circles in order to give them lightneſs, were rendered ornamental by elaborate finials. This exuberance tended to the abolition of the firſt manner; and about the middle of the long reign of Edward III. under the auſpices of W. of Wykeham, we have the earlieſt inſtances of that ſecond manner, which in its eventual perfection attained to what is now diſtinguiſhed, as the pure Gothick[1].

The equally cluſtered pillar with a low

[1] St. Stephen's chapel, Weſtminſter (now the Houſe of Commons) was founded by Edward III. and finiſhed in 1348. In the Remembrancer's Office in the Exchequer, a curious account is preſerved of the expences of the artificers and materials. Amongſt other entries is one "To maſter Richard of Reading for forming two images of ſaints 3*l.* 6*s.* 8*d.*" Plans and ſections of this fine building have been lately publiſhed by the Society of Antiquaries.

ſharp arch prevailed in the firſt year of Edward III. over which was uſually placed a row of open galleries, originally introduced in the Saxon churches, and adopted, as far as the idea only, from them. Contemporary with Wykeham lived Rede, biſhop of Chicheſter, an adept in the ſcience and practice of architecture; and many others of the prelates and abbots of that time prided themſelves in exhibiting proofs of their architectural ſkill in rebuilding their churches, or very frequently adding to them, and giving them a pervading ſymmetry of ſtyle. The ſtupendous fabrics of York and Lincoln are of this æra and its chief boaſt [m]. Thoſe of Wincheſter and Exeter were likewiſe partly rebuilt or reduced to a ſameneſs of manner by the alteration of arches and windows, in ſo great a degree, as to obtain an apparently contemporaneous conſtruction, in their relative parts. In the weſtern fronts of Litchfield, York, and Peterborough, but particularly in that of Lincoln, which was preferred by lord Burlington to any in England; and in the interior of each of theſe

[m] *Dimenſions.*—York, total length 524 feet, tranſept 222 wide, nave 99 feet high. Lincoln, total length 483 feet, tranſept 223 wide.

cathedrals,

cathedrals, we are ſo well ſatisfied with the proportions and the propriety of ornament, that we could readily diſpenſe with the luxuriance of the ſucceſſive æra and manner. To form ſome criterion of this pure Gothick; let me obſerve, that the pillars became more tall and ſlender, forming a very lofty arch, and that the columns which compoſed the cluſter, were of unequal circumference. A more beautiful inſtance than the nave of the cathedral of Canterbury cannot be adduced. The windows, eſpecially thoſe at the eaſt and weſt, were widely expanded, and their heads ramified into infinite interſections with quater-foils or roſettes, which bear on the points of the arching mullions. The roof hitherto had not exceeded a certain ſimplicity of ornament, and no tracery was ſpread over the groins of the vault, which reſted on brackets carved into groteſque heads [n].

In this and the immediately ſubſequent reigns, the large and lofty central tower (for the more ancient belfries were uſually de-

[n] The foliage imitated on the finials and capitals is that of plants which are indiginous in Paleſtine; and not of the oak or vine as it is uſually called. When compared with the euphorbium, the reſemblance will be found exact.

tached) and the cloiſters richly pannelled, and having a moſt delicately fretted roof, were added to many of the cathedrals, and conventual churches then exiſting. Withinſide, the canopies of tabernacle work over ſaints or ſepulchral effigies, the ſhrines of exquiſite finiſhing, repeating in miniature the bolder ornaments by which the building was decorated on a large ſcale, in the high altars and ſkreens of indeſcribable richneſs, continue to faſcinate every eye by their beauty and ſublimity. Even on the outſide of theſe magnificent works, as the weſtern fronts of Wells and Litchfield, and biſhop Grandiſon's ſkreen ſo placed at Exeter, there are embelliſhments of equal merit. The façade of the cathedral of Saliſbury is one of the moſt ancient, ſimple, and regular, now remaining. The eye dwells with more ſatisfaction on a broad ſurface, relieved only, and not diſtracted by ornament. Wykeham's high altar at New College, and Whetehamſtede's ſkreen at St. Alban's, exceed in ſimplicity and correct proportions any ſpecimen I could adduce of the firſt deſcription.

To the croſſes erected by Edward I. in honour of his beloved conſort (evidently neither

the

the work of Cavallini nor of Abbot Ware), we may attribute the introduction of the elaborate canopies and minute ornaments ufed in tombs, fepulchral chapels, and the fhrines of faints, commonly called "tabernacle work;" an earlier or more complete inftance of which does not occur to my recollection, than that of Edward II. at Gloucefter, dedicated by his fon at the commencement of his reign.

During the firft æra of Gothick, internal grandeur was produced folely by vaft proportions contrafted by the multiplication of fmall parts, fuch as cluftered pilafters and the mullions of windows; but about the period I have defcribed, by the general introduction of this fpecies of architectural refinement, the high altars, fhrines, and fepulchral monuments, were combined to increafe the richnefs of the whole interior to an eventual excefs. The earlieft inftance of this minute workmanfhip, which has been termed "filligraine," is the choir of the cathedral at York, about the clofe of the fourteenth century.

From this period no memorable variety occurs, till the middle of the fifteenth century, when an ambition of novelty invented a multiplicity of ornaments, and amongft

many

many others which were capricious and without ſpecific import, we may obſerve the perpetual recurrence of the armorial enſigns of honour. From this faſhion the antiquary collects deciſive information, and is gratified by the certain appropriation of the building to its founder or reſtorer.

SECTION

SECTION II.

I HAVE already noticed, that in the courſe of the thirteenth and fourteenth centuries ſuch alterations of the Saxon ſtyle, by which it could be reconciled to the Gothick model, were very frequently made by thoſe eccleſiaſtics, whoſe opulence and taſte allowed them to practiſe the ſcience of architecture. We have abundant memoirs of biſhops and abbots, who cultivated with aſſiduity and ſucceſs the elements of geometry, and the principles of decoration, when applied to the ſtructures for which they furniſhed plans.

The fifteenth century, beginning with the reign of the fourth and extending nearly to the cloſe of that of the ſeventh Henry, will be found to include the total progreſs of that particular manner of building, called, for the ſake of diſtinction, the "Florid Gothick." In the ſucceeding age, even that ſtyle was abandoned for the inventions of Holbein, and John of Padua

in England, imperfectly adopted from thofe of Brunellefchi and Palladio, the great reformers of architecture in Italy.

A late very elegant critic [a] has confidered the fine fculptural facella of the archbifhops in the cathedral of Canterbury, as the genuine architypes of the "Florid Gothick," to which may be added bifhop Beauchamp's chapel at Salifbury, and the tombs of fucceffive prelates, from Wykeham to Fox, at Winchefter.

The leading peculiarity of this manner of building is chiefly to be perceived in the vaultings of roofs connected with windows, and the conftruction and ornaments of cloifters and towers.

In the roofs, the intricacy of figures defcribed by the interfecting of crofs-fpringers, and the exact adaptation of the groins of the vault to the heads of the windows, which are more pointed than in the preceding age, together with the fcarcely credible height and thinnefs of the fide walls, fill the eye of the aftonifhed fpectator with an inftantaneous alarm for his own fafety.

[a] Walpole's Anecdotes of Painting.

—— Jam lapſura cedenti
Imminet aſſimilis.——ÆN. l. vi. 603.

After having varied and exhauſted the forms of leaves, knots and roſes[b], the artiſts frequently introduced images of angels with muſical inſtruments in full choir, over the high altar.

In the windows, we remark an expanſe beyond all proportion when ſingly placed; or otherwiſe, that they are crowded into a very inadequate ſpace.

Cloiſters, which were originally, with few exceptions, unornamented incloſures for the purpoſes of exerciſe or religious offices, were then found to admit of the full embelliſhment of the ſhrines or chapels exiſting in other parts of the church. This new application of the ornamental particles was aſſiſted in a very ſtriking degree by perſpective, and the almoſt infinite reduplication of a ſmall vault, ſpringing from four ſemicircular groins

[b] "Where the tall ſhafts that mount in maſſy pride,
"Their mingling branches ſhoot from ſide to ſide;
"Where, elfin ſculptors with fantaſtic clew
"O'er the long roof their wild embroidery drew."
T. WARTON.

at the angles, which reſt upon pilaſters. For this kind of fretted roof upon a diminutive ſcale, the term "fan-work" has been uſed—an idea ſuggeſted perhaps by a certain reſemblance to that ſhape, as ſpreading from the baſe.

The towers[c] which are known to have been erected in the fifteenth century, eſpecially toward the cloſe of it, have certainly gained little in point of aerial elevation, but are much more beautifully conſtructed; as they are uſually pannelled with arcades and half mullions, like thoſe which compoſe a window, from the baſe to the ſummit. Nothing can exceed the boldneſs of the parapets and pinnacles, in numerous inſtances, the moſt remarkable of which are ſeen in the weſtern counties of England. Of the foregoing remarks the cathedral of Glouceſter and the parochial church of Redcliffe, Briſtol, exhibit the moſt ſatisfactory evidence. In the

[c] The height of moſt cathedrals is equal to the breadth of the body and ſide aiſles. Spires and towers are uſually as high as the nave is long; or perhaps more accurately, the tranſept. The croſs or tranſept extended half the length of the whole fabrick; and the aiſles juſt half the breadth and height of the nave added together.—See Pref. to Willis's Mit. Abb. p. 8.

laſt mentioned is a peculiarity, obſervable likewiſe in Weſtminſter abbey, that the aiſles are continued on either ſide of the tranſept.

It is a ſingular fact, that during the commotions between the houſes of York and Lancaſter, and their adherents, ſo prejudicial to the progreſs of the arts of civilization, architecture in England flouriſhed in a greater degree[d]. The ſuperior eccleſiaſtics were confined to their cloiſters, as few of them had taken an active part in the diſpute; and ſome of the faireſt ſtructures which remain, aroſe in conſequence of wealth accumulated by inſtigating the noble and affluent to contribute to the general emulation of ſplendid churches, built under their own inſpection.

Abbot Sebroke's choir at Glouceſter, which has no equal, was begun and completed during that turbulent period.

[d] The agreement between the commiſſioners of Richard duke of York and W. Horwood Freemaſon, for the building of the chapel in the college of Fotheringhay given by Dugdale (Monaſt. v. iii. p. 162) details with minuteneſs the ground plan and architectural ornaments of that very beautiful ſtructure. Many terms occur, the original application of which can now be ſupplied by conjecture only.

The meek Henry VI. better ſuited by his education and habits to have been a prieſt than a potentate, encouraged this prevailing taſte by his own example. King's College chapel at Cambridge was begun under his auſpices, and at his expence; and though he was prevented from carrying on his munificent intentions by his perſonal diſtreſſes and violent death; and theſe celebrated walls had riſen ſcarcely twenty feet above the foundations at that time, it is evident that the original plan given by Nicholas Cloſe (afterward biſhop of Litchfield) was principally adhered to by Henry VII. and his ſon, in whoſe reign it was finiſhed [e].

The grand deviation from the firſt deſign appears to have taken place in the roof, and the numerous introduction of large eſcocheons of the armorial enſigns of the houſe of Lancaſter, which are crowded too near the ſight.

Theſe eſcocheons, however ſanctioned by the univerſal uſage of that day, deſtroyed the

[e] *Dimenſions.*—Trinity College chapel 304 feet long and 73 wide, from outſide to outſide; 91 high to the battlements, and 150 to the four principal pinnacles. Withinſide it is 291 by $45\frac{1}{2}$, and 78 in height.

intended

intended effect of contrast produced by the simplicity of the side walls and the exuberance of the vault; as they break the mass into too many inconsiderable parts.

When Edward IV. had gained peaceable possession of the crown, he rebuilt the royal chapel at Windsor[f], probably from a design of Beauchamp, bishop of Sarum, whom he appointed surveyor of his works. But the glory of this style and age was the sepulchral chapel erected by Henry VII. at Westminster[g]. Alcocke, bishop of Ely, where he had built an elegant chapel, and had given proof of his skill in architecture in several colleges at Cambridge, was appointed surveyor of the works by that monarch, and associated with Sir Reginald Bray.

These eminent men were equally versed in the theory and practice of architecture, which their joint performance, the conventual church of Malverne in Worcestershire, sufficiently evinces.

In the farfamed edifice at Westminster, the

[f] *Dimensions.*—Windsor 260 feet long, 65 wide—transept 113.

[g] It cost 14,000*l.* and was finished in 1508.

expiring Gothick ſeems to have been exhauſted by every effort. The pendent roof, never before attempted on ſo large a ſcale, if King's College chapel be excepted, is indeed a prodigy of art, yet upon inſpecting it, we are ſurpriſed rather than gratified. That "magic hardineſs[h]" of which Mr. Walpole ſpeaks as characteriſtic of the laſt ſtyle of Gothick, has in this inſtance gained its utmoſt bounds.—There is an infinity of roſes, knots and diminutive armorial cognizances, cluſtered without propriety upon every ſingle member of architecture, and we are at length fatigued by the very repetition, which was intended to delight us.

This laſt manner has deviated into abſolute confuſion, by which taſte and ſelection are equally precluded, from whence reſults a littleneſs, whilſt the eye is diverted from any particular object of repoſe.

Of Gothick architecture in Scotland the moſt beautiful pieces which remain intire

[h] The term "hardieſſe and arditezza" ſo frequently adopted by French and Italian architects when deſcribing the extreme loftineſs of Gothick ſtructures is ſo tranſlated by Mr. Walpole in his Anecd. of Painting v. 1. 185.

have

have their date in the prior part of the fifteenth century. They are the chapels at Roſlin near Edinburgh, and that in the palace of Holy-Rood, the laſt mentioned of which was finiſhed about 1440 by king James the ſecond, of that realm.—Their ſides are flanked by flying buttreſſes like thoſe at King's College and Weſtminſter, but with a happier effect, becauſe in a purer ſtyle.

Contemporary with theſe ſpecimens of "Florid Gothick" is the abbey church at Bath, partaking in a very ſmall degree of that deſcription of ornament.

It was the laſt building of equal magnitude purely Gothick, and remains in the ſame form as when finiſhed in 1532. Oliver King, biſhop of Bath and Wells, who died thirty years before that time, may be conſidered as the founder, and as having furniſhed the plan.

In an age when eccleſiaſtical fabricks of the firſt degree, were conſtructed with a vaſt profuſion of wealth and labour, we are the more pleaſed to contemplate this work of a prelate, who preferred the admirable ſimplicity of the earlier ſchool of Gothick, to the overcharged decoration which other archi-

tects

tects of his own time, were ſo ambitious to diſplay.

As far as the knowledge of the powers of conſtruction, the Gothick architects maintain a ſuperiority over the moderns. The moſt able geometrician of that day, the great Sir Chriſtopher Wren, was proud to confeſs from frequent ſurveys of the roof of King's College chapel, that it exceeded his utmoſt efforts in conſtruction; and upon inſpecting the churches of Saliſbury and Weſtminſter previouſly to repairs, he declared that the architects of a darker age were equally verſed in thoſe principles. M. Sufflot, the moſt ſcientific architect France ever produced, and an indefatigable inveſtigator of the fine cathedrals which abound in that country, was clearly of this opinion. From ſuch reſearches he collected many uſeful hints for his exquiſite Cupola of St. Genevieve at Paris, now the national muſeum.

Had caprice alone directed theſe architects, they would not in ſo many inſtances have merited this praiſe, that the boldneſs and lightneſs of their works have been always accompanied by a correſpondent ſolidity, which their perfect duration amply proves.

We

We muſt in candour acknowledge that theſe efforts of ſkill defy the ſucceſsful imitation of the moderns[i].

The plans are irretrievably loſt, for I cannot allow, that they never exiſted, as ſome have aſſerted. In France, there were accurate details of eccleſiaſtical architecture in MSS. collected from conventual archives, which have been either printed by their anti-

[i] The rawneſs of new ſtone is totally unfavourable to Gothick buildings of the eccleſiaſtical kind. So long accuſtomed to contemplate churches when of harmonizing tints

——— in their old ruſſet coats
The ſame they wore ſome hundred years ago.—HEADLEY.

we annex an idea of inferior dimenſions and unappropriate trimneſs to edifices of a moſt ancient ſemblance indeed; but only a few years old. This obſervation may apply to numerous modern imitations of the Gothick ſtyle, deſigned and executed by the village maſon at the command of the church-warden.

The great architects have generally failed. Palladio gave plans, neither Grecian nor Gothick, for the front of the church of St. Petronius at Bologna, a very ancient Lombard ſtructure. Inigo Jones placed a Corinthian portico before Old St. Paul's. He built the chapel at Lincoln's Inn, and called it Gothick. Sir Chriſtopher Wren's towers at Warwick, and Chriſt Church, Oxford, are not happy productions. Perhaps, it is reſerved for Mr. Wyatt to be an illuſtrious exception, in his abbey at Fonthill.

quaries, or were carefully preferved, before the revolution. In England, at the fuppreffion of monafteries their MSS. were deftroyed with a very limited exception only; and it is a fair conjecture, that many were written on fubjects of geometry, mechanics and architecture elucidated by drawings. The ftupendous examples of the practice of thefe fciences will furely vindicate the ancient artifts of this kingdom from that partial acquaintance with the theory, which has been imputed to them.

It has been remarked by a French critic in Gothick architecture, that to compofe a church, where every perfection of which that ftyle is capable, fhould be combined, he would felect the portal and weftern front of Rheims, the nave of Amiens, the choir of Beauvais, and the towers of Chartres[k].

Upon

[k] The dates of the building of fome of the fineft abbey and cathedral churches in France, collected amongft others from D'Argenville's lives of architects (T. I. Preface) may not be uninterefting. Charlemagne, in the eighth century, introduced Gothick architecture into France and Germany. He built the cathedral of Aix la Chapelle. Rheims was erected about 830, in the reign of Louis the Debonaire. St. Lucien de Beauvais and Chartres rofe under

der

Upon[1] a ſimilar idea, in England, I would propoſe—the ſituation of Durham, the weſtern front of Peterborough, Lincoln, or Wells—our

der the auſpices of Robert the Pious, in the next century. The former was not finiſhed till the reign of Philip I. and Amiens under Philip Auguſtus, who accompanied our Richard I. to the Holy-land.

Hugh de Libergier built St. Nicaiſe at Rheims, and had finiſhed before his death, in 1263, two towers of façade, and ten ſpires of ſtone, the two larger of which have an elevation of ſixty upon a baſe of ſixteen feet. Robert the Pious erected the cathedral at Paris. Suggerius, the abbot of St. Denis and the miniſter of Louis Le Gros, built that church in three years and three months; the churches of Verdun, Laon, Lizeux and St. Remi at Rheims, are all of the thirteenth century.

St. Ouen, which is a model of nobleneſs and delicacy, was completed in 1320, and in a few years after, the ſuperb cathedral of Bourges, Troyes in Champagne, and the church of St. Urban by Urban the IVth. in the preceding century, are exquiſite ſpecimens of Gothick; but the laſt-mentioned was never completed.

1 The Society of Antiquaries of London, much to their honour, are now engaged in publiſhing a ſeries of the moſt remarkable cathedrals with architectural ſections and elevations. Exeter and Bath only are as yet finiſhed, which evince that the completion of this work will be a monument of national taſte. Hollar has given us exquiſite prints of the Façades of York and Sarum with the ſpire, and the interior of Lincoln. But his numerous views of Old St. Paul's are the greater curioſity.

Lady's Chapel of Gloucefter or Peterborough—nave and tranfept of Weftminfter—towers of York, Canterbury, Wells, or Gloucefter—cloifters of Weftminfter or Gloucefter.

A pofitive preference or decifion in favour of any fingle fpecimen which I have adduced I am unable to make; each of them being fo fuperior, in the manner and æra to which they belong.

Our reformers demolifhed nearly as many fine fpecimens of Gothick as they left entire. We have ample proof in monaftic ruins, as well as in thofe churches which were fpared and applied as cathedrals, or given to parifhes, that the greater abbies were poffeffed of confecrated buildings no lefs magnificent than thofe of the epifcopal fees.

In the auguft remains of Fountains, Glaftonbury and Tinterne[m], amongft many others, we can ftill trace an extent and former fplendour, which rival our more perfect examples in every progreffive variation of Gothick architecture.

[m] Tinterne in Monmouthfhire, which is co-eval with Weftminfter Abbey, has a remarkable fimilarity in its whole plan and ftyle of architecture. It was in fact a repetition in miniature.

An evidence ſtill more ſatisfactory occurs in the numerous conventual churches which are preſerved, and have ſurvived the ſurrounding devaſtation of the monaſteries to which they were originally attached.

SECTION

SECTION III.

As a certain degree of illuſtration may poſſibly follow from a more circumſtantial detail, I ſhall offer in confirmation of theſe general remarks, a ſketch of the architectural hiſtory of the cathedral of Glouceſter—a city where I once reſided, and which is endeared to me by the experience of the moſt cordial and active friendſhip, and by attachments which will ceaſe only with my life.

The area in which this ſumptuous edifice is placed[a], is ſpacious and neat. At very diſtant periods, it has been externally made conform-

[a] *Dimenſions of the Cathedral at Glouceſter.*

	feet.	
Total length and breadth	420 by	144
of the Nave	171 —	84
Choir	140	
Tranſept	66	
Tower	225 feet high including the Pinnacles.	
Our Lady's Chapel	90 —	30
Cloiſters	141 —	130

able

able to a prevailing ſtyle of pure "Gothick." A few years only, before the ſuppreſſion of the abbey, the tower was completed, under the direction of Robert Tulley (one of the monks, and afterwards biſhop of St. David's[b]) to whom that charge had been deviſed by Abbot Sebroke, who died in 1457. The ornamental members and perforated pinnacles are of the moſt delicate tabernacle work, very full, but preſerving an air of chaſtneſs and ſimplicity.

Its peculiar perfection, which immediately ſtrikes the eye, is an exact ſymmetry of component parts, and the judicious diſtribution of ornaments. The ſhaft of the tower is equally divided into two ſtories, correctly repeated in every particle, and the open parapet

[b] Robert Tulley was conſecrated biſhop of St. David's 1469; ob. 1482. Over the dividing arch of the nave and choir is written in the Gothick character,

> "Hoc quod digeſtum ſpecularis opuſque politum
> "Tullii ex onere Sebroke Abbate jubente."

Thomas Sebroke, who was elected Abbot in 1453, died in 1457; and it is a fair conjecture that Tulley was appointed by him to ſuperintend the execution of a plan, he had given for the choir. The ſame R. Tulley laid the foundation ſtone of Magd. College, Oxford, in 1473. A. Wood.

and pinnacles ſo richly cluſtered, are an example of Gothick, in its moſt improved ſtate.

The extremely beautiful effect of large maſſes of architecture by moonlight, may be conſidered as a kind of optical deception, and nearly the ſame as that produced by ſtatuary when ſtrongly illuminated. Thus ſeen, the tower of this cathedral acquires a degree of lightneſs, ſo ſuperior to that which it ſhows under the meridian ſun, that it no longer appears to be of human conſtruction.

As to the parts nearer the ground under the ſame circumſtance, I avow my preference of the Grecian ſtyle, for a portico and colonnade, caſting a broad ſhade from multiplied columns, and catching alternately a ſtriking light from their circular form, become diſtinct; and a grand whole reſults from parts ſo diſcriminated. The Gothick, on the contrary, is merely ſolid and impervious, and owes all its effect to its maſs and height.

The ſtatues of tutelary ſaints, and benefactors, which were diſperſed in various parts of the external view, have ſuffered much even in their pedeſtals and canopies by the mutilation of fanatics. It is to be regretted, that ſome

ſome of the Engliſh cathedrals which have eſcaped it, in a certain degree, ſhould have been built with friable ſtone, of which that of Litchfield is a lamentable ſpecimen. For a collection of ſtatues in a perfect ſtate, the weſtern fronts of the cathedrals of Wells and Lincoln are the moſt worthy notice.

At Sienna, the exterior of the great church is covered with marble, which retains the minuteſt ornament, in a complete ſtate. Thoſe who have not viſited the Continent, can ſcarcely imagine how much we have loſt in our beſt inſtances, by the deſtruction of effigies and carvings, whilſt the above-mentioned remain as entire as when firſt erected.

The vacant niche leſſens the luxuriance of the rich Gothick in a degree proportioned to a defaced entablature of the Corinthian order.

Few churches in England exhibit ſo complete a ſchool of Gothick, in all it's gradations from the time of the conqueſt, as the cathedral of Glouceſter.

The heavy Saxon ſtyle, with enormous circular pillars bearing round arches with indented mouldings, diſtinguiſhes the nave, which is the chief part of the original ſtruc-

ture erected by Aldred biſhop of Worceſter, in 1089. The ſouth aiſle is Norman, with windows of the obtuſe lancet form, and finiſhed with the nail head moulding, which is always the ſame on both ſides. In the weſtern front, and the additional arcade, we muſt obſerve a much later ſtyle, as the nave was conſiderably lengthened by Abbot Horton, in the fourteenth century.

It is hardly poſſible to enter the choir, which includes every perfection to which the Gothick had attained during the fifteenth century, without feeling the influence of veneration. In the nave

> "The arched and ponderous roof
> By its own weight made ſtedfaſt and immovable
> Looking tranquillity." CONGREVE.

immediately engages the attention, and by its heavy ſimplicity renders the highly wrought ornaments of the choir, more conſpicuous and admirable.

At the termination of the nave, under the tower, is the approach to the choir; and above the great arch is a window between two vacant arches, richly ſculptured.

On the north and ſouth ſides, are the arches which ſupport the vaulting of the tranſepts. Both of theſe are interſected at the ſpringing by a flying arch with open ſpandrils, each ſpanning the ſpace of the tower. The brackets are figures of angels with eſcocheons of the abbey—Edward II. and the munificent Abbot Sebroke, the founder.

Upon the exact point of theſe interſecting arches, is a pillar forming an impoſt of the great vaulted roof, which is then divided into ſharp lancet arcades, and has an air of incredible lightneſs. From this part, there are five more arcades divided by cluſters of ſemi-columns, which reach from the baſe to the roof; and the ribs are infinitely interſected and variegated with the moſt elaborate trellis work, compoſed of roſettes, which, although they are ſo thickly ſtudded, are not repeated in a ſingle inſtance.

Over the high altar, are angels in full choir, with every inſtrument of muſic practiſed in the fifteenth century. This is an extremely intereſting ſpecimen, if it be remembered, that we have no accurate knowledge of the muſical inſtruments of the Greeks and Romans, but that which may be collected from

 their

their bas-reliefs and ſtatues. Of the ſame æra are figures of minſtrels with their different inſtruments placed over the pillars, on either ſide of the nave of York cathedral, and others of ruder workmanſhip on the outſide of the church of Cirenceſter, Glouceſterſhire.

It is probable, that the whole vaulted ceiling was at firſt painted of a deep azure colour, with ſtars of gold, and the ribs or interſectors gilded, which were condemned at the reformation, and concealed by a thick waſh of lime. Such have been reſtored at Weſtminſter by Sir Chriſtopher Wren.

At Orvietto, Sienna, and many of the Lombard churches, roofs both of the naves and choirs ſo ornamented, are ſtill perfect. That the architecture has been reſtored to its native ſimplicity of colour, is a circumſtance of truer taſte; indeed the incongruous and accumulated decorations of churches on the Continent, diſturb the harmony of the deſign by crowding ſo many adſcititious parts, and the repoſe of it, by maſſes of raw colours and gilding. The co-incidence of the purity of the proteſtant worſhip with the chaſtneſs which pervades its temples (more eſpecially

in

in ſome which have been lately renovated) is a certain criterion of national good ſenſe.

There are thirty-one ſtalls of rich tabernacle work carved in oak on either ſide, little inferior in point of execution to the epiſcopal throne at Exeter, or thoſe at Windſor, erected in the reign of Edward IV. and allowed to be ſome of the fineſt pieces of Gothick carving in wood, now remaining in England [c].

This choir was built in the grand æra of ſtained glaſs, when it was more frequent and excellent than at any other period. It was indiſpenſably neceſſary to architectural effect, according to the prevailing ſtyle, which gave to windows a diſproportionate ſpace. But the ſombre tints reflected from them modified the light and contributed to blend the whole into one maſs of exquiſite richneſs. For, the general effect was conſulted by the Gothick, as well as the Grecian artiſts.

[c] I obſerved, when at Rome in 1796, that the high altar of the church of St. John, Lateran, had a Gothick canopy compoſed of rich pediments and finials in the Florid ſtyle of the fourteenth century, exactly like thoſe of that date in England. It is the only ſpecimen of true Gothick now remaining in Rome.

At

At present[d], the naked tranſparent window deſtroys the intended harmony, and the primary idea is ſadly impoveriſhed. How this incredibly light roof was conſtructed, may puzzle modern imitators as much as Sir Chriſtopher Wren, when he examined the vault of King's College chapel. The analogy between theſe roofs muſt be confined ſolely to conſtruction, for each has a ſtyle of ornament eſſentially differing from the other. Certain it is, that the croſs-ſpringers are of very ſolid ſtone, and the vault which they ſupport, of the toph or ſtalactitical ſtone, ſpecifically lighter, in a great degree, than the other. Chalk was uſed, where eaſily procured, as at Chicheſter.

The two fartheſt arcades dilate about a yard from the right line, inſtead of forming a

[d] Milton, who was educated at St. Paul's ſchool, acquired a veneration for the Gothick ſtyle by conſtantly frequenting the great cathedral in his early youth. In his "Il Penſeroſo" we have almoſt as exact a deſcription of that majeſtic pile, as that given by Sir W. Dugdale. The cloiſters, "the high embowed roof of the choir," the "maſſy proof pillars of the nave, which was in the Saxon ſtyle," and "the ſtoried windows richly dight," are particularized by both.

ſection of a hexagon, and are connected with the great eaſt window, which is embowed in a ſlight degree, and occupies the whole ſpace of the end of the choir. It is ſaid to be of the largeſt dimenſions in England[e]; for the arch has three chief diviſions or mullions terminating elliptically, the middle of which includes ſeven tiers of ſtained glaſs, now ſo extremely decayed and mutilated, as to appear like the tiſſue of a carpet.

Our Lady's chapel beyond, is more modern, but a continuation of the ſame plan. The interior is uncommonly elegant, though it loſes much effect by concealing the altar of the fineſt tabernacle work, which was covered over ſome years ago by a raw white ſtucco, repreſenting a radiation. The extreme eaſtern window of this beautiful chapel and part of its fretted roof, are now ſeen in a pleaſing perſpective through the alcove of the heavy unſuitable altar-piece of the choir, placed there in the laſt century. When the reformers, with indiſcriminating zeal, deſtroyed ſo many fine ſpecimens of art, merely as the

[e] The glaſs occupies a ſpace of 78 feet 10 inches, by 35—6.

gaudy

gaudy appendages of popery, to introduce within plain unembelliſhed walls their own ſimpler worſhip, ſomewhat of ancient ornament ſtill remained for the fanatic adherents of Cromwell to deſtroy. Soon after the eſtabliſhment of Charles II. on the throne, the clergy exerted themſelves with more piety than taſte, to reſtore their altars and choirs to their former beauty, and, generally ſpeaking, without ſucceſs. When we know that the rich canopies and ſhrine work, inſtead of being renewed, where partially injured, were chipped away to make room for plain oak wainſcot, pilaſters, alcoves, and carvings of heterogeneous ſhape, we muſt regret a miſapplication without remedy. There are too many of our cathedrals to which this obſervation applies.

Originally, and prior to this injudicious interruption, the continuity muſt have produced a ſtriking idea of ſpace and grandeur, as may be remarked at Wells. The ancient rere-doſs and high altar did not obſtruct the view, as they now remain concealed by the wainſcot of oak, and may be examined from the ſide galleries of the choir. Such a ſpecimen of exuberant foliage anterior to the reign

of Henry VII. as theſe roofs diſplay, is unique; particularly in contraſt with the other parts of the church. It is evident, that biſhop Aldred's fabrick conſiſted of dimenſions as extenſive as the preſent, of which the vaſt ſubſtructions, ſtill retaining many members of Saxon ornament, afford a ſufficient proof. The [f] heavy tower at the weſt end, was taken down in the reign of Edward III. when abbot Horton's addition and accommodation of the nave, in its whole roof, to the Gothick ſtyle, were made. The paſſages and oratories by which the choir is ſurrounded, are all of Saxon, or, at leaſt, of early Norman architecture. It is conſtructed within them; the ſide walls and low circular pillars having been

[f] This weſtern tower was rebuilt during the abbacy of John de Feldâ 1250, which had fallen in 1116. Florence the hiſtoric monk of Worceſter, in his annals, gives the date of the building of the preſent nave 1058, and of its dedication 1100. The roof was renewed in 1242, as we learn from a very curious and intereſting MS. of the Lives of the Abbots, in the library of Queen's College, Oxford. "A. D. 1242, completa eſt nova volta in navi eccleſiæ, non auxilio fabrorum ut primo, ſed animoſâ virtute monachorum tunc in ipſo loco exiſtentium." May we conclude from this paſſage, that the monks finiſhed it with their own hands?

reduced, and the whole lined with facings of elegant pannels. Thefe are placed within arcades of femi-mullions, refembling windows, which are open to the choir from the galleries before mentioned. During the grand ceremonies of the church the females of fuperior rank furveyed them from above.

In the pavement, before the high altar, we may notice a fingular curiofity; being entirely compofed of painted bricks, which were prepared for the kiln by the more ingenious monks, who have difcovered accuracy in the penciling of the armorial bearings, and fancy in the fcrolls and rebus, which are the ufual fubjects. Moft of thefe repeat the devices of Edward II. of the Clares and De Spencers, earls of Gloucefter, and abbot Sebroke [g].

The rich workmanfhip of the cloifters, which elucidates my former remark on their general conftruction, is well worthy attention. One fide of the fquare extending 148 feet, with a window of ftained glafs at the termination, attracts the eye immediately upon entering the cathedral, as the very ftriking per-

[g] Carter (Ancient Sculpture and Painting, v. i.) has given a coloured etching of this pavement.

ſpective is admitted through an iron grate. It is a happy illuſtration of the pictureſque principle in Gothick. Theſe cloiſters, begun by abbot Horton in 1351, and left incomplete for ſeveral years, were finiſhed by abbot Froceſter about the year 1390[h].

Lord Bacon mentions the whiſpering gallery as remarkable. It is a narrow paſſage formed by five parts of an octagon, and is twenty-five yards in extent. On the outſide, it appears to have been merely a ſecond thought for the purpoſe of communication.

With the variety and magnificence of ancient decorations, as well architectural as ſepulchral, the antiquary will be much gratified. But the man of taſte muſt regret, that the good biſhop Benſon, diſtinguiſhed by Pope for his "manners and candour," ſhould have waſted his munificence upon ill conceived and unappropriate ornaments, upon works which are neither Gothick nor Chi-

[h] MS. Regiſt. ut ſup. The architectural beauties of this cathedral have been lately delineated by the preſent director of the Society of Antiquaries in a ſeries of etchings in folio, of which the ſpirit, accuracy, and elegance, are ſeldom equalled by profeſſional artiſts.

neſe[i]. Kent, who was praiſed in his day, for what he little underſtood, deſigned the ſkreen.

When Edward II. lay murdered at Berkeley Caſtle, abbot Thokey ventured to ſhow that reſpect for the royal corpſe which had been refuſed to it by other eccleſiaſtics. He removed it to Glouceſter, and performed the funeral obſequies with the greateſt ſplendour. Near the high altar is the monument of that inglorious prince ſtill in the higheſt preſervation, with the figure finely carved[k]. Rhyſbrack viſited this tomb with profeſſional veneration, and declared it to be the beſt ſpecimen of contemporary ſculpture in England, and certainly the work of an Italian artiſt.

I conjecture that it was executed by ſome

i We may trace to a book on architecture, written by Batty Langley, who invented five new orders of Gothick, all the incongruities which may be ſeen in the renovations of pariſh churches. This moſt abſurd treatiſe is unfortunately much approved of by carpenters and ſtone maſons. Kent ſanctioned ſuch groſs deviations from taſte by his own practice.

k It is excellently engraven in Gough's Sepulchral Mon. V. I.

of

of thoſe who accompanied or ſucceeded Pietro Cavallini.

I noticed in Italy three tombs much larger, compoſed of verd antique and various marbles, all of ſimilar form to that of king Edward, and with equally elaborate canopies. They are the tombs of the Scaligeri, lords of Verona, in the fourteenth century, where they ſtand expoſed to the open air, at the angle of a ſtreet, as entire as when firſt erected.

Soon[1] after Edward III. was ſeated on the throne, he made a progreſs, attended by his whole court, to pay the cuſtomary honours to his deceaſed father, for whom the convent, in gratitude for the oblations made at his tomb, ſolicited canonization, a century afterward, but without ſucceſs.

[1] "Cujus tempore conſtructa eſt magna volta chori magnis et multis expenſis, et ſumptuoſis cum ſtallis ibidem ex parte doni et oblationis fidelium ad tumbam regis confluentium, quæ ut opinio vulgi dicit, quod ſi omnes oblationes ibidem collatæ, ſuper eccleſiam expendirentur, potuiſſet de novo facillime reparari." The offerings of Edward the Third, Queen Philippa, Edward Prince of Wales, and the nobility, are all diſtinctly noticed in the MS. above cited.

So large was the fund of wealth they acquired, that it furniſhed ſupplies for the rebuilding of the whole church beyond the nave, under the auſpices of ſucceeding abbots, who did not materially deviate from one plan [m].

The following very characteriſtic deſcription, not originally intended for Glouceſter, is extracted from a poem of no common merit.

—— "doom'd to hide her baniſh'd head
For ever, Gothick architecture fled—
Forewarn'd ſhe left in one moſt beauteous place
Her pendent roof, her windows branchy grace,
Pillars of cluſter'd reeds, and tracery of lace."

FOSBROKE'S *Economy of Monaſtic Life*, p. 73.

Whether the foregoing obſervations be ſatisfactory or otherwiſe, certain it is, that the

[m] Hearne has publiſhed a poem on the foundation of the abbey of Glouceſter, which he has attributed to William Malverne, otherwiſe Parker, the abbot who ſurvived the diſſolution in 1541. Speaking of Edward II. he obſerves,

"By whoſe oblations the ſouth iſle of thys church
Edyfied was and build, and alſo the queere."—STANZA XV.

Gothick

Gothick churches, whatever be the peculiar manner of their æra, preſent the greateſt beauties, accompanied by ſtrong defects. We cannot contemplate them without diſcovering a majeſtic air well worthy of their deſtination, a knowledge of what is moſt profound in the ſcience and practice of building, and a boldneſs of execution, of which claſſic antiquity furniſhes no examples. The Romans gave to their large vaults ſix or eight feet of thickneſs; a Gothick vault of ſimilar dimenſions would not have one. There is a heavineſs to be perceived in all our modern vaults, whilſt thoſe of our cathedrals have an air which ſtrikes the moſt unpractiſed eye. This lightneſs is produced by there being no intermediate and projecting body between the pillars and the vault by which the connection is cut off, as by the entablature in the Grecian architecture. The Gothick vault appears to commence at the baſe of the pillars which ſupport it, eſpecially when the pillars are cluſtered in a ſheaf, which being carried up perpendicularly to a certain height, bends forward to form the arcades, even to their centers; and ſtone there

ſeems

ſeems to poſſeſs a flexibility, equal to the moſt ductile metals.

To the credit of the preſent age, the Gothick ſtyle has been much more accurately underſtood, than it was in the laſt. Bentham and Eſſex of Cambridge, were the firſt who exhibited any thing like preciſion or true taſte in the reſtorations they were employed to make. Strawberry hill was a more happy imitation, than any which had preceded it; and the literary works of the elegant owner tended much to correct errours, and to eſtabliſh a criterion of what is pure Gothick.

The numerous publications of the Antiquarian Society have laid open the ſources of information on that ſubject, and propoſed genuine models for the direction of thoſe architects who are not guided by caprice only.

Mr. Wyatt firſt reſtored the cathedral at Litchfield, and by incorporating our Lady's chapel with the choir, has extended it to a diſproportionate length. At Saliſbury, he has merited the praiſe of Mr. Gilpin [n], for

[n] Weſtern Tour.

the

the propriety and ſimplicity of his alterations. He has likewiſe rebuilt the nave of Hereford cathedral, ſince its complete dilapidation.

Nothing can exceed the characteriſtic neatneſs with which St. George's chapel has been repaired by the munificence of his preſent majeſty. Originally one of the moſt beautiful ſtructures of the æra, to which it belongs, it has lately gained every advantage, that taſte aided by expence, could give it.

To Sir Reginald Bray already mentioned, the choir owes its original building and completion in 1508 [o]. The roof is perhaps too much expanded for the height, and its proportion to the impoſts, which are ſmall and light; but the aiſles are exquiſite—they have all the magic perſpective of the cloiſters at Glouceſter, even improved by loftineſs. A fine effect is given to the elevation by the tranſept, with its circular termination equally dividing it, in the center.

[o] John Hylmer and William Vertue, freemaſons, undertook the vault of the roof of the choir for 700*l.* in 1506, and to complete it before Chriſtmas, 1508. Aſhmole's Hiſt. Garter, p. 136.

Taken altogether, the lover of ecclefiaftical Gothick, will confider Windfor as "the beauty of holinefs;" and of fublimity, will feek no more admirable fpecimen, than the choir at Gloucefter.

SECTION

SECTION IV.

Domestic architecture has feldom been inveftigated in its progrefs, with due attention. Whilft every effort was confined to ecclefiaftical or military ftructures, external beauty, or commodioufnefs, appear to have been little confidered in the private habitations of men. When the jealous and fierce fpirit of the feodal fyftem prevailed in full force, caftles were abfolutely neceffary to repel predatory violence; and whatever hofpitality and courtefy were practifed within their walls, they frowned defiance upon all without them, either uncivilized or hoftile. From reflections on the hiftory of the early Norman warriors, we willingly turn to thofe of the middle centuries, when chivalry had thrown her rays of refinement over domeftic life. Caftles were then the fchools of the hardier virtues; and manners which were once diftorted by baronial emulation, had

acquired from chivalrous inſtitutions a mild dignity, which has been loſt in a higher degree of poliſh. In moſt of theſe military ſtructures, the baſe court conſiſted of offices and apartments, unavoidably incommodious, as the defence was the leading idea; ſymmetry, therefore, is very ſeldom ſeen, in any degree, excepting in the round or angular rooms. We may contemplate frequent caſtles majeſtic or pictureſque in decay, nor have we lived too late, for the opportunity of inſpecting ſome, which owe to the taſte of their preſent poſſeſſors a well imitated revival of their former ſplendour. I will inſtance only Arundel, Warwick, and Alnwick. But ſpecimens of domeſtic architecture applied to houſes, ſimply and independently of caſtellated houſes, ſo frequent in the reigns of the Tudors, are at this time very rarely ſeen. So late as the reign of the fourth Henry, the caſtellated form was adopted even where there were no appendages of a warlike nature, as at Hampton Court in Herefordſhire. Soon afterward, we have abundant inſtances of private reſidence; where nothing military can be traced, except the embattling,

embattling, which was then ufually adopted as an ornament of dignity; and, as fuch, was applied even to ecclefiaftical ftructures.

Of architecture which, adopting a military appearance, difplayed likewife the magnificence and convenience of a private dwelling, the moft remarkable fpecimens, during the reigns of Henry VII. and VIII. are the unfinifhed palace of Edward duke of Buckingham, at Thornbury in Gloucefterfhire, now belonging to Colonel H. Howard; and Hampton Court, Middlefex, erected by cardinal Wolfey. Mount Surrey on St. Lennard's hill, near Norwich, was a refidence of more elegance and tafte, than any of that age. It was defigned and built by the gallant and accomplifhed Henry Howard, earl of Surrey, after his return from the court of the De Medici, at Florence. It is therefore probable, that it exhibited fome imitations of the Italian ftyle.

Of the fame ftyle and æra were the palaces of Richmond and Nonfuch; the latter of which having been left incomplete by Henry VIII. was raifed to a fingular degree of fplendour by Henry Fitzalan, earl of Arundel.

del. Herſtmonceux[a] and Cowdry are now venerable ruins. Penſhurſt is ſtill perfect. Holbein was eſtabliſhed in England under the patronage of the court; and had gained ſufficient influence for a partial introduction of the architecture, which had began to revive in Italy.

John of Padua ſucceeded him in the mixed ſtyle; and built the palace of the protector Somerſet; and Longleat, for his ſecretary, Sir John Thynne.

The firſt houſe, purely Italian, erected in this kingdom, was by ſir Horatio Palavicini at Little Shelford in Eſſex; which was taken down in 1754.

In the reign of Elizabeth, many magnifi-

[a] Herſtmonceaux, one of the moſt ancient and curious edifices of brick then remaining, and originally built by Sir Roger Fiennes in the reign of Henry VI. was taken down in part and reduced to a ruin, by Mr. Jeffrey Wyatt the architect, that a modern houſe might be built with the materials. Cowdry houſe, the noble reſidence of the Brownes, Viſcounts Montacute, was deſtroyed by fire in 1793. It is ſaid that Mr. Sydney, the preſent poſſeſſor of Penſhurſt, deſigns to reſtore that famous ſeat of his anceſtors to its former grandeur.

cent houſes were built by the nobility. [b] John Thorpe was a favourite architect, and appears to have merited his fame. Of his deſigns, the principal is lord Exeter's, at Burleigh. Audley Inn, once equally ſumptuous and extenſive, is ſaid by Lloyd, in his State Worthies, to have been deſigned by Henry Howard earl of Northampton, for his nephew Thomas earl of Suffolk, but Thorpe ſuperintended the building. Lord Northampton planned likewiſe his own reſidence at Charing Croſs, now Northumberland houſe, which was finiſhed by Gerard Chriſtmas, an able architect of that day.

The vaſt dimenſions of the apartments, the extreme length of the galleries, and the enormous windows, are the chief characteriſtics of the ſtyle of Elizabeth and James the firſt. The ornaments, both within and without, were cumbrous, and equally void of grace and propriety. The dawn of claſſical architecture firſt appeared to us during the ſhort-lived proſperity of Charles the firſt. To the genius of Inigo Jones, who had imbibed the true

b Walpole's Anecd. Append. to v. i. 8vo. Theſe deſigns are in the poſſeſſion of lord Warwick.

ſpirit

ſpirit of Palladio, we are indebted for the reformation of the national taſte. The banquetting houſe at Whitehall is a proud example of his ſkill; which can not be too much admired, though it has been ſo ſeldom imitated, either in its dignity or correctneſs[c].

For an irreſiſtible digreſſion into which I have been led, I hope to be pardoned; and ſhall confine myſelf to inſtances in the Univerſity of Oxford, and to obſervations which may reſult from an examination of them.

The city of Oxford exhibits, in every direction, one of the richeſt architectural views in England. From Botley Hill on the northweſt, the proſpect is more like one from the hills above Cologne, than any I ſaw on the Continent. There is a variety of lofty edifices happily grouped, and the only fine point for the Radcliffe library, as a central object. We have no diſguſting monotonous break of

[c] Inigo Jones's deſigns for the palace at Whitehall were in the poſſeſſion of Dr. G. Clarke, and by him bequeathed to the library of Worceſter College, Oxford. Pope's Works, Warton's edit. v. vii. p. 322.

Thoſe in the Vitruvius Britannicus, are not genuine. Kent likewiſe publiſhed them, with the aſſiſtance of lord Burlington.

the horizontal line, as in the views of Rome from a ſimilar eminence; where are domes infinitely repeated, from the immenſity of St. Peter's, to the diminutive cupola of a convent.

From the ſecond hill in Bagley wood, the landſcape is fore-ſhortened; with Chriſt Church Hall as the principal object, and Magdalene tower, to the eaſt. From Ellesfield, Eiffley, and Nuneham, the great features change their poſition, without loſing their beauty.

The antiquary will inveſtigate with pleaſure two ſpecimens which Oxford affords of the earlieſt æra of architecture, in this country, as well Saxon as Norman, eccleſiaſtical and military. The choir part of the church of St. Peter's in the Eaſt, is ſaid to be the moſt ancient ſtructure, not in ruins, in England, and its pretenſions may be allowed, though we reject the legend of St. Lucius. Of the caſtle, built by the great Norman baron Robert D'Oiley, which received the empreſs Maud after her retreat from that of Arundel, one ſolitary tower has ſurvived the injuries of war and time. It is a rude maſs of great height without battlements, and is extremely curious, both for its antiquity and ſingular

conſtruction[d]. Few traces remain of Henry I.'s palace of Beaumont, in which Richard I. was born; but its ſite is ſhown in ſome gardens.

Of the ſtyle called Saxon, the cathedral retains the general characteriſtics, and the ornaments of the arches are ſimilar to thoſe in the fineſt examples at Southwell in Nottinghamſhire; and at St. Croſs and Romſey near Wincheſter.

The probable date of this ſtructure is that of the introduction of canons regular of St. Auguſtine in 1122, after the diſmiſſal of the nuns, when the convent ſtill acknowledged St. Frideſwyde as their tutelar.

The Chapter-houſe was undoubtedly built by them, in the reign of Henry II. and has ſome of the richeſt decorations of that manner immediately preceding the deviation into the firſt Gothick. With the ſlighteſt examination, the original ſtructure may be diſtinguiſhed from cardinal Wolſey's repairs and alterations. The pendent roof of the choir, built either by him or King, the firſt biſhop of Oxford, is of the lateſt Gothick inſerted in-

[d] Diſſertations on ancient caſtles by Edward King, eſq. and the hiſtory of Oxford caſtle given as a ſpecimen.

to

to Saxon. At the contiguous village of Eiffley is a church of contemporary building.

Although in the courſe of a few centuries the number of ſtudents were increaſed to thirty thouſand[e], they were almoſt entirely accommodated by the citizens. The halls were then numerous in proportion to the ſtudents, and frequented only for ſcholaſtic exerciſes[f]. Merton college can boaſt the firſt quadrangle, about the end of the thirteenth century. A curious delineation of the univerſity by a ſort of bird's eye view, publiſhed by Ralf Aggas in the reign of Elizabeth, proves that the original colleges were low, and void of regularity or beauty; as the front of Lincoln college is now ſeen[g]. In this reſpect I believe they were not much inferior to conventual habitations in general; for not till a ſhort time before the ſuppreſſion, were the cells of the monks more ſpacious, even in the greater monaſteries. The church, the refec-

[e] Fox's Martyrs—Holinſhed, &c.

[f] In a chamber of the old quadrangle at Merton the following monkiſh rhyme is painted in a window, as appoſite to this as the fourteeth century—

Oxoniam quare
Veniſti, premeditare.—

[g] Loggan's Oxonia Illuſtrata, Fol. 1675.

tory, and the Abbot's lodgings, engroſſed all the ſplendour or convenience of the building. But an æra of more perfect architecture ſoon ſucceeded. William Rede, formerly fellow of Merton, and biſhop of Chicheſter, was the moſt able architect of his age; and exerted much of his ſkill for the benefit of his own ſociety. The gateway and library are known to have been erected from his plans, and from internal evidence, I conjecture that the chapel was, at leaſt, deſigned by him. The induſtrious Antony à Wood fixes the date of its re-dedication in 1424. Rede died in 1385, when the plan might have been given, and the foundations laid. The tower was built by Thomas Rodeborne, warden, who was conſecrated biſhop of St. David's in the laſt mentioned year. But the ſtyle of the ſmall equally cluſtered pillars round the piers of the tower, and the heads of the windows, all of which form different figures, favour my opinion, as far as an exact reſemblance to both, in Exeter cathedral and St. Stephen's chapel, Weſtminſter, recorded, as of the early part of the reign of Edward III.—The great eaſt window at Merton is perhaps the moſt perfect inſtance in that manner of ſpreading the mullions, now in being, with ſo rich an ef-

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fect. The external pannelling of the tower and the pinnacles are of a later æra than the chapel, and were probably added by bishop Rodeborne. The timber frame work within, is most curiously constructed. William Rede excelled likewise in military architecture; as the gateway of his castle of Amberley in Sussex, now remaining, proves with sufficient evidence. It is a singular fact, that William of Wykeham, his successor, and greatly his superior in the profession and practice of architecture, discovered his eminent talents in the royal castle of Windsor.

In the year 1379, the munificent founder completed the building of New College, the north side of which, containing the chapel and hall, was an edifice, for extent and grandeur, hitherto unknown in the university. The elevation has all that dignity which results from proportion and harmony of parts, and had even a more noble aspect, before the other sides of the quadrangle were raised in 1675. Symmetry was then sacrificed to convenience; for the area, though large, appears to be sunk between walls of parallel height. The internal proportions of the chapel[h] are

[h] *Dimensions.*—Ante-chapel 80 feet by 36. Choir 100 by 32, and 65 high, before the roof was renewed.

correct,

correct, even ſo as to emulate thoſe of a Grecian temple; and the lightneſs of the arçade dividing the ante-chapel, could have originated only in the genius of the immortal Wykeham. I ſpeak of them as they were left by him; and of the ſubſequent alterations, thoſe in 1636 and in 1684, had ſpared the architecture. From the decay of the roof it was found neceſſary in 1789 to renew it totally; and Mr. James Wyatt was intruſted by the ſociety with the re-modelling of their venerable ſtructure.—To diſparage by petty criticiſm a work which few ſurvey without admiration, would be an invidious attempt, by which I truſt theſe pages will not be diſgraced; and it is with diffidence, and reſpect of the eminent talents of Mr. Wyatt, that I venture remarks, dictated ſolely by a love of truth.

It will be previouſly inquired, whether it were Mr. Wyatt's intention to reſtore this chapel to a perfect correſpendence with the ſtyle of architecture by which Wykeham's age is definitely marked?—Or was he at liberty to introduce the ornaments of ſubſequent architecture, by his judicious adaptation of which a beautiful whole might be compoſed?

With no great hazard of probability, we will ſuppoſe that theſe improvements had been gradually made during the lapſe of the laſt centuries; yet it can ſcarcely be allowed, that Wykeham's original plan has been followed with accuracy.

For the reſtoration of the altar piece, as a part of his deſign, Mr. Wyatt has great credit; and we will not ſcrutinize too cloſely, whether the ſcriptural hiſtories in marble bas reliefs above the altar, could have been made by any ſculptor, of any country, then in exiſtence[i].

Conſidering, that the very numerous canopies and pedeſtals were not to be reſtored to their original deſtination of containing images, would it not have produced a better effect, if the ſeries had been compoſed of fewer and larger niches? There is now no bold maſs of ornament, and the largeſt, which is the organ caſe, is violated by a conceit, which no very faſtidious ſpectator would call a peep-hole. By candle-light, all the rich ſhrine work of

i. The late Mr. James Eſſex reſtored the altars of King's college, Cambridge, and Ely cathedral, to the juſt model of the Gothick originals.

the altar is loſt, as it it barely diſtinguiſhable from a plain wall.

It is the opinion of a conſiderable critic that the Gothick roof loſes its beauty in every degree, in which it is rendered more flat[k]; an effect ſufficiently obvious upon a compariſon of the great center arch, and the heads of the windows, with the expanſe of the new vaulting, with which they have an imperfect accordance.

In the canopies of the ſtalls we are brought forward to the luxuriant Gothick of Henry the ſeventh. The application of the ancient carved ſubſellia to the preſent reading deſks, is a new idea. Antiquaries well know, that it is but rarely that the ſubjects of theſe carvings will bear light and expoſure. In all the old choirs they are frequent, and were made the reciprocal vehicle of ſatire between the regular and the ſecular clergy. The vices of either, be they what they might, were exhibited in images groſsly indecorous. Here then is no adherence to coſtume. Conſidering the preſent chapel, not as a reſtoration, but an imitation of ſtyles ſubſequent to the founder, where will the archetype of the or-

[k] Mr. Gilpin.—Northern Tour, v. i. p. 17.

gan

gan cafe be feen?—The execution of the whole is exquifite; and it might have been fuppofed, that Mr. Wyatt would have recurred, at leaft, to the tomb of W. Wykeham in Winchefter cathedral, built by Bifhop himfelf, for the pureft of all authorities in the minuter Gothick or fhrine work. In that church is an unrivalled feries of fepulchral facella including the whole of the fifteenth century, from Wykeham to Fox[1]. In the firft mentioned tomb all is fimple and harmonious;—the progreffive richnefs of the other two, and the exuberant littlenefs, yet heavy in its effect, which diftinguifhes the laft, appear to have been imitated by Mr. Wyatt, without much difcrimination.

Yet, whatever difpofitions for cenfure we may indulge for the moment, no mind, efpecially a poetical mind, can quit this beautiful and highly decorated fcene, without fentiments of the fulleft gratification.

The improvements adopted from Mr. Wyatt's plans at Merton and Balliol, would have been more judicious and appropriate had he condefcended to confult or follow the Gothick

[1] Thefe monuments are all engraved in the Mon. Vetuft. v. i.

architypes exifting in both thofe colleges. Merton has a fine roof in its chapel, and Balliol a bay window of great beauty. The central points in Mr. Wyatt's new roofs are too flat, and the ramifications too few and plain for the manner he profeffes to imitate. His plans at Magdalene have undergone the teft of public opinion[m], but are, as yet, unexecuted.

The great example of regular Gothick which had been given by Wykeham, was followed by Chicheley and Wayneflete with equal correctnefs, but in inferior dimenfions and ftyle. The[n] chapels and halls both of All Souls and Magdalene were proofs of the increafing fplendour of the univerfity. Few chapels in Oxford fhow more tafte in their prefent ftate of embellifhment, than that of All Souls College. The windows and wainfcot painted in chiaro-fcuro, and the peculiar chaftnefs of the

[m] In the exhibition of the Royal Academy 1797.

[n] Merely as a matter of curiofity, I infert the names of the mafter mafons employed by Chicheley and Wayneflete. John Druel and Roger Keys were the architects of All Souls, and William Orchyarde of Magdalene. Wood's Antiq. Oxon. Edit. Gutch. Life of Chicheley, p. 171. Perhaps the fuperior parts of the latter were defigned by Robert Tully, bifhop of St. David's, already mentioned as the architect of Gloucefter.

ornament,

ornament, diffuſe an air of propriety and beauty over the whole. Under a bright ſun the effect is moſt happy. Of thoſe who viſit Oxford, upon whom the arts have only a temporary influence, the greater part I have obſerved to remember this chapel with more ſatisfaction. There is a charm in propriety of ſtyle which reaches even the leaſt diſcriminating mind.

Upon each of the buttreſſes of the cloiſter at Magdalene, is placed a groteſque figure; and the deſign of them being profeſſedly ænigmatical, many ſingular ſolutions have been given[o]. They form no part of the original plan, but were added in 1509. To the inveſtigators of the progreſs of ſculpture in England, Oxford affords ſeveral intereſting ſpecimens. Thoſe of the beſt execution are Henry VI. and archbiſhop Chicheley over the gateway at All Souls, which are uncommonly fine; others againſt the chapel at Merton, and five under the great weſt window at Magdalene.

There are likewiſe curious bas reliefs at Merton and Balliol, St. Michael at the eaſt end of the chapel of New college, as ſeen

[o] Œdipus Magdalen, by W. Reeks, 1680.

from the garden, and a very elegant frize of vine leaves under the bay window of the tower of the Schools, facing Hertford college. So general as the cuſtom of ſepulchral effigies had become, but more particularly thoſe for the decoration of ſhrines, we may ſuppoſe that a regular ſchool of ſculpture was eſtabliſhed, which bore ſome analogy to the maſter-maſons. Cavallini had left diſciples who were capable of continuing the art; and we are ſurpriſed at the bold effect ſometimes produced in ſo rude a material as free-ſtone[p].

In this century, a better ſtyle of architecture was introduced in the univerſity of Cambridge, by John Alcocke, biſhop of Ely.

Humphrey duke of Glouceſter was, at the ſame time, the avowed and munificent patron of learning and learned men. He built the Divinity School and the Public Library above it, now incorporated with the Bodleian. The

[p] See Carter's Antient Sculpture and Painting, 2 vols. folio, for etchings of theſe remains. The ſtatues of Queen Eleanour placed in the croſſes erected to her memory by her huſband, Edward I. are amongſt the moſt early and the fineſt ſpecimens of ſculpture in England. See Mon. Vetuſt. v. iii. and many very accurately drawn and engraved in the two volumes of Gough's Sepulchral Monuments.

former,

former, both in the fretted roof and the whole interior, is finiſhed in the rich ſtyle of 1480, which is the date of its completion, and ſome years after the demiſe of the duke.

A more beautiful Gothick room, excepting that it is too low for its length, is now ſeldom ſeen. May it not be ſaid, that not only the room is too low for its length, but that the diſpoſal of the ornaments of the ceiling renders this impropriety ſtill more objectionable? In the reign of Henry VII. the univerſity church of St. Mary was built by John Carpenter, biſhop of Worceſter, and formerly provoſt of Oriel college. The choir at leaſt, and the ſpire, roſe in conſequence of his benefaction. By richly cluſtering this ſteeple at its baſe, and leaving the ſhaft plain, the whole elevation is ſtriking and beautiful. From the baſe it is only 180 feet high, which is exactly the height of the ſpire only, at Saliſbury. Meaſurements of other remarkable buildings have the following reference. The inſide of the Dome of Santa Sophia at Conſtantinople is exactly as high from the floor; the Falling Tower at Piſa is more lofty by eight feet; and the great Obeliſk, of a ſingle ſtone beſide the baſe, now placed before the church of St. John Lateran at Rome, is leſs ſo, only

by

by twelve.—A Gothick ſpire, windows, and niches, with a Roman portico ſupported by twiſted columns, preſent a very ſtrange mixture; yet the due proportion of its ſeveral parts reconciles the eye to this incongruity, and we praiſe the general effect of St. Mary's as an edifice inſpiring an appropriate reverence.

When the early temples of chriſtianity had gained ſplendour from the contributions of the pious, the efforts of the architect appear to have been chiefly exerted in exciting admiration by works of ſtupendous ſkill. The roofs ſuſpended by inviſible ſupport, the columns and arcades of incredible lightneſs, the towers gaining ſymmetry by their extreme height; but more than all, the heaven-directed ſpire, elevated the mind of the devout ſpectator to the contemplation of the ſublime religion he profeſſed.

Upon the continent, the ſpire is rarely ſeen; in no inſtance indeed in Italy; and thoſe of France and Germany have only a general analogy to ours. Thoſe of St. Stephen at Vienna and Straſburgh are, in fact, a continuation of the tower gradually diminiſhing from its baſe, with attached buttreſſes, ſloping from their

foundation. Such are likewiſe at Rouen, Coutances, and Bayeux in France. On the contrary, moſt ſpires in England, like that of Saliſbury, their great archetype, which has never been equalled, are an addition to the tower, and commence diſtinctly from the parapet. It may be remarked, that the more beautiful ſpecimens of a ſpecies of architecture excluſively our own, are extremely ſimple, and owe their effect to their fine proportions unbroken by ornamental particles. Even that of Saliſbury[q] gains nothing by the ſculp-

[q] Mr. Murphy (Introd. to his Batallah) obſerves, "that there is no ſettled proportion; which is ſometimes four times the diameter of the baſe; ſometimes the height to the breadth of the baſe, is as eight to one. The ſpire of Sarum is only ſeven inches thick; ſo that if we reaſoned of conſtruction from theory, it would be inadequate to ſuſtain its own weight." Old St. Paul's ſpire of wood and lead, was 520 feet high. St. Stephen's, Vienna, 465. Straſburg 456, and Saliſbury 387. The ſingularly beautiful ſpire of Lowth in Lincolnſhire was built in 1502, by John Cole, architect, at the expence of 305*l.* 7*s.* 5*d.* It is 184 feet high. The laſt-mentioned are all of ſtone. The art of erecting ſpires is not loſt in England.—About forty years ago, the ſpire of St. Andrew's, Worceſter, which is extremely elegant, was built by Nath. Wilkinſon, an uneducated maſon. The height, from the parapet of the tower, is 155 feet 6 inches—the diameter of the baſe of the ſpire 20 inches, and under the capital and weather cock, only 6 inches, five eighths.

tured

tured fillets which ſurround it, and thoſe of the façade at Litchfield are froſted over with petty decorations. At Inſpruck and in the Tyrol, I obſerved a large globe bulging out in the middle of the ſpires, which is covered with lead, a deformity not to be deſcribed.

The finely proportioned tower at Magdalene college[r] was ſix years in building, and was finiſhed in 1498. During no period of Engliſh architecture were ſo many of theſe beautiful ſtructures erected, as in the reign of Henry VII. It is traditionally known, that this tower was planned by the aſpiring genius of Cardinal Wolſey; and was his firſt eſſay in a ſcience which he well underſtood, and practiſed with extraordinary magnificence.

His palace at Hampton Court was a ſcene of gorgeous expence; but his intended college at Oxford, uniting public benefit with

[r] *Dimenſions.*—Magdalene tower 122 feet high, diameter 26. The cathedral at Glouceſter 224. Canterbury 235. St. Stephen's church, Briſtol, 124. Taunton, Somerſetſhire, 153; all of which were built between 1490 and 1520. Towers of this age in Glouceſterſhire, and the weſt of England, are very frequent and beautiful. The tower built by Giotto in 1334 at Florence, is 264 feet high, with a diameter of 46. The Falling Tower at Piſa is 188 feet high.

ſplendour,

ſplendour, would have exceeded any ſimilar inſtitution in Europe. Rome itſelf would not then have offered a retreat of ſcience and learning, ſo perfect and extenſive, in all its plans[s]. Wolſey's great hall and three ſides of the quadrangle were nearly finiſhed, when he fell under the king's diſpleaſure in 1529; the foundation was reſumed, and Chriſt Church eſtabliſhed by royal authority in 1545, upon the preſent dimenſion. The cardinal had intended to build a church on the north ſide, and the walls had riſen ſome feet above the ground. In 1638 the ſociety deſigned to reduce the whole to uniformity; but the civil war prevented its completion, which did not take place before 1665. Many alterations were then made, but without taſte. The cloiſter being removed, the area was ſunk ſeveral feet, and a terrace raiſed round the quadrangle. The parapet of the whole building was ſurrounded with rails in the Italian ſtyle, having globes of ſtone, at regular diſ-

[s] A computation may be made of the expence of this great work, from that incurred in the laſt year only of the cardinal's proſperity, being 7835*l.* 7*s.* 2*d.* Wood's Antiq. Oxon. Edit. Gutch; of which I have generally availed myſelf, as an authority, for dates, &c.

 tances,

tances, by no means correſponding with the architecture of Wolſey. The balls are no longer remaining to increaſe the heavineſs of the balluſtrade, which it might have been hoped, in this age of judicious alteration, would have been reſtored by the open battlement and parapet which was originally a part of the plan, if any credit be due to the delineation of the topographer, Ralph Aggas[t]. The quadrangle forms almoſt an exact ſquare, but is leſs than that at Trinity College, in Cambridge, the irregularity of which, and the greater variety of buildings, renders it more pictureſque. To form an idea of the vaſtneſs of edifices erected by the ancients, it may be noticed that the interior area of the Flavian Amphitheatre at Rome, is conſiderably longer than any of theſe, although not ſo wide, on account of its oval form.

Every eye will be ſtruck with the magnificence of the hall, with the ſpace and grandeur of proportion, and the propriety of ornament, as lately introduced in Mr. Wyatt's

[t] *Dimenſions.*—The Coloſſeo 320 feet by 206, and 848 in circumference. Trin. Coll. Cambridge, 334 feet by 325 W. and E. 287 by 256 N. and S. King's Coll. 300 feet by 296. Chriſt Church 264 feet by 261.

reſtorations.

reſtorations. The hall at Trinity College, Cambridge, is inferior in other circumſtances, rather than dimenſions[u].

In the reign of Charles I. the preſent approach to the hall was rebuilt; but the name of the architect is not preſerved. The vaulted roof is ſupported by a ſingle pillar in the centre of a ſquare, and by groins at the angles. It is evidently an imitation of the Chapter-houſes at York, Saliſbury, Ely, and Worceſter. The effect produces inſtantaneous ſurpriſe, but little ſatisfaction. Plans have been given for the remodelling of the whole ſtaircaſe.

Wolſey had left the great entrance tower about half finiſhed. In 1681, Sir Chriſtopher Wren gave the preſent deſign, a notable proof that Gothick architecture had never employed his great mind. Nothing like it was ever attached to any Gothick fabrick of the pure ages; if it has any analogy, it may

[u] *Dimenſions of Halls.*—Chriſt Church 115 feet by 40, and 50 high.

Weſtminſter 228 feet by 66. Middle Temple 100 feet by 64. Guild-Hall 153 feet by 48, and 55 high. Windſor 108 long. Richmond Palace (now taken down) 100 by 40. Lambeth 93 feet by 38. Trin. Coll. Cambridge, 100 feet by 40, and 50 high. New College, Oxford, 78 feet by 35, and 40 high.

be to the ancient louvres at Ely and Peterborough, but to thoſe merely as being an octangular tower.

We may ſuppoſe, that, had the firſt plan been carried into effect, it might have reſembled the great gateway at Trinity, Cambridge, or others of the ſame æra. This tower contains one of the heavieſt bells in England[x].

Viewed from the ſtreet the elevation of Chriſt Church is extremely grand, with an extent of nearly four hundred feet. In the ground plan there is a very ſtriking reſemblance of the front of the palace of Edward Stafford duke of Bucks, now colonel H. Howard's, at Thornbury, in Glouceſterſhire. The cardinal had effected the ruin of the duke, his rival about the time that he firſt meditated his college at Oxford.

[x] Mr. Coxe's account of the bells in Ruſſia almoſt exceeds credit. The great bell at Moſcow weighs 432,000 lb. is 19 feet high, and 63 feet 4 inches in circumference; another in St. Ivan's Church is 288,000 lb. The great bell at Peter's, Rome, recaſt in 1785, is 18,667 lb. avoirdupois. One, 17,000 lb. weight, is placed in the tower of the Palazzo Vecchio at Florence, and is 275 feet from the ground. This at Chriſt Church is 17,000 lb. St. Paul's 8,400 lb. Glouceſter 7000 lb. Exeter and Lincoln are heavier.

SECTION

SECTION V.

We are now arrived at the final æra of Gothick architecture in England; and the introduction of a manner engrafted on it, which, from the heterogeneous mixture of both Grecian and Gothick, retained the general character of neither.

It is probable, from the study of a popular work by Sir Henry Wootton, some time resident at Venice[a], as well as the fame of Palladio and Vignola, reported to us by those who had visited Italy, that a partial attempt at regular architecture was first made. Still it was confined to the portico, as the most ornamental part, while the rest of the structure was thickly perforated with enormous square windows having the lights unequally

a Elements of architecture by Sir H. Wootton, 1524. Fuller's Ch. Hist. P. 8. p. 188. The Grecian orders were introduced in gateways in Caius College, Cambridge, in 1557, in imitation of Holbein's designs.

divided,

divided, and the whole parapet finiſhed with battlements, and tall pinnacles.

Such is the ſtyle of the great quadrangle of the Public Schools, which were began in 1613; and, as Hearne has diſcovered, from a deſign of Thomas Holte of York. The inſide of this ſquare has an air of great grandeur reſulting from the large dimenſions of the relative parts, rather than accuracy of proportion. To the lofty tower is attached a ſeries of double columns, which demonſtrate the five orders from the Tuſcan, at the baſe, to the compoſite. The architect has proved that he knew the diſcriminations, but not the application, of them. On the oppoſite ſide is the library, which roſe from the munificence of Sir Thomas Bodley; and is the moſt extenſive and curious in England. It is computed to contain 160,000 books, of which 30,000 are manuſcripts[b]. The oriental MSS.

[b] The Univerſity Library at Cambridge is extremely reſpectable. King George I. gave 30,000 volumes, which had been collected by Moore biſhop of Ely. The Arabic MSS. which belonged to Erpenius the lexicographer, were purchaſed in Holland by the duke of Bucks, and given to this library after his death. Lord Pembroke in 1630 contributed the Barrocci library to the Bodleian.

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are the moſt rare and beautiful to be found in any European collection; and the Principes Editiones of the Claſſics lately procured from the Pinelli and Crevenna libraries rival thoſe at Vienna[c]. The Vatican contains only 80,000 books, at the largeſt calculation, principally manuſcript. With the Bodleian, the Ambroſian at Milan, the Minerva at Rome, and the ſeveral libraries at Florence, the royal library at Paris, and that of the Britiſh Muſeum, will advance their peculiar claims of equality, either in point of number or curioſity. But I am wandering from the ſubject of architecture. Duke Humphrey's collection, conſiſting of illuminated MSS. and tranſlations of the Claſſics, are ſaid to have been all ſacrificed to the ignorance and zeal

[c] In the Imperial library at Vienna, the origin and progreſs of printing fill many ſhelves, as the ſeries of typographical ſpecimens is continued from the invention to the cloſe of the ſixteenth century. In the Maglia becchi library at Florence, are three thouſand volumes printed in the ſixteenth century, beſide eight thouſand very rare MSS. It has been ſhrewdly obſerved by an anonymous Italian author, "Una biblioteca per quanto ſi voglia copioſa, ſe ſi voglia iſtrutiva, non conterra molti libri. I libri ſono come gli uomini, non la moltiplicitat, ma la ſcelta fà il loro pregio."—Principi du Archet. Civile. F. 2.

of the Reformers in the reign of Edward VI. The room which contained them over the Divinity School, was made when the Bodleian Library was founded, to connect two others which were built at either end, and are ſpacious and well adapted.

Three ſides of the quadrangle in the higheſt ſtory, is appropriated to receive the portraits of thoſe who have done honour to the univerſity by their learning or influence in the ſtate, and as it contains likewiſe many MSS. it may be conſidered as a continuation of the Bodleian Library. In ſhape there is a certain reſemblance of this with the far-famed gallery at Florence; but a conſiderable inferiority with reſpect to dimenſions [d]. The ceiling is of painted timber frame, coarſe

[d] *Dimenſions.*—Gallery at Florence E. and W. ſides 461 by 21; S. ſide 123-9 by 21; but there is a ſuite of nineteen large apartments behind the gallery, beſides the tribune.

Gallery at Oxford, N. and S. ſides 129-6 by 24-6; E. ſide 158-6 by 24-6. Vatican at Rome is a ſingle gallery 237-9 by 50-3. But the laſt purpoſe that would be gueſſed for it is a library, and that the choiceſt in the world, for the books are all incloſed in preſſes, the doors of which are finely painted.

and

and grotefque, and round the cornice are a number of the heads of eminent men. Such a feries is likewife in the Florentine gallery[e]; and though much better executed, as portraits, are drawn equally from imagination.

Thefe are indeed a handfome fuite of galleries, which were much in fafhion in the reign of James I. and the ufual appendage to a great houfe. That at Audley Inn was 285 feet in length. Another at Theobald's was 123 feet by 21.

Before the commencement of the fchools it is conjectured, from the fimilarity of the portals, that the fame architect had completed the garden quadrangle at Merton, and the whole ftructure of Wadham College[f]. I think the two latter are the preferable buildings, as their plan is more fimple and more compatible with the particular manner which prevailed early in the feventeenth century.

[e] A moft perfect idea of the magnificent interior of the Medicean gallery is given in that fingular effort of genius by Zoffanii, lately removed from a ftation unworthy of it at Kew, to the Queen's lodge at Windfor.

[f] We may judge of the expence of building, two centuries ago, by that of Wadham College, which amounted only to 11,360*l.*

Under the patronage of archbiſhop Laud, Inigo Jones was firſt employed at Oxford. He built the arcades and porticos in the inner quadrangle of St. John's College. They are in his firſt manner, and copy the faults rather than the excellencies of his great maſter Palladio. The buſts between the arches and the heavy foliage and wreaths under the alcoves are exuberant and unclaſſical. Beſides this, the impoſts of the arches reſt upon the pillars, which conveys an idea of inſtability. There is ſo ſtrong a reſemblance to the ambulatory in the Royal Exchange, that it is evident, that Jones repeated himſelf here in miniature. By the gateway of the Phyſic Garden, finiſhed from his deſign, we are reminded of York Stairs, in the Strand. We may ſuppoſe, that in both theſe inſtances he was reſtrained by his employers, or fettered by the mode of building then faſhionable—when his genius was left without control, and ſupported by the royal treaſures, he produced Whitehall.

It does not appear, that the ſpecimens Inigo Jones had given of his talents led to any farther employment in Oxford; and Cam-

bridge has not a ſingle edifice which claims his name.

Nor were the firſt approaches he made toward Palladian correctneſs productive of the leaſt reform. His work at St. John's was ſcarcely finiſhed, when Oriel, Jeſus, Univerſity, and Exeter, were nearly rebuilt in a ſtyle extremely inferior to Wadham, which was manifeſtly their model as far as accommodation, and the diſtribution of the apartments.

The Sheldonian Theatre added new ſplendour to the univerſity. It was deſigned by one of its own profeſſors, the great Sir Chriſtopher Wren, who from being the moſt profound mathematician of his age, became the moſt able architect. This ſingular ſtructure, which ſtill attracts the admiration of the ſcientific, as well as of the common obſerver, was erected by the ſole benefaction of Gilbert Sheldon, archbiſhop of Canterbury, in 1669. It was the firſt effort of a genius which afterward imagined and completed St. Paul's.

In the ground plan, the architect has adopted that of the Theatre of Marcellus at Rome, built by Auguſtus, which was 400 Engliſh feet in diameter, and could contain 80,000 ſpectators when ſitting. For the

magnificent idea of this theatre every praiſe is due, as nothing can exceed the conſummate contrivance and geometrical arrangement, by which this room is made to receive 4000 perſons, without inconvenience.

In imitation of the ancient theatres, the walls of which were too widely expanded to admit of a roof, the ceiling has the appearance of painted canvas ſtrained over gilt cordage. It is geometrically ſupported upon the ſide walls without croſs-beams, an invention which at firſt engroſſed univerſal admiration, but is now known and practiſed by almoſt every architect[g].

Streater, whom King Charles II. made his ſerjeant painter, was employed upon this ceiling, which, though its meaning is as recondite and unintelligible as an allegory need be, it is in every reſpect, a very poor performance. There is an aſſemblage of the arts and ſciences.

[g] The theatre coſt 16,000*l.* Sir Chriſtopher owed the original idea of the roof to Sebaſtian Serlio, and Dr. Wallis, his predeceſſor in the Savilian chair of geometry. Dr. W.'s plan was given to the muſeum of the Royal Society. The diameter of the roof is ſeventy feet by eighty.

Some account of thoſe " public ſurfaces," upon which, as lord Orford obſerves, " the eye never reſts long enough to criticiſe," may not be foreign to my purpoſe, as they are a part of internal architecture.

Not to mention the cupolas painted by the great Italian artiſts, which are ſcarcely leſs numerous than excellent, I will ſelect only the ſtupendous works of Michelagnuolo and Pietro di Cortona, in the Seſtine chapel in the Vatican, and the grand hall of the Barbarini palace.

In depicting the ſublime ſubject of the " Laſt Day [h]," the great painter has exerted the vigour of the moſt fertile imagination, and indulged his love of anatomy, to the utmoſt extent. He repreſents embodied ſouls as kiſſing each other, after a long ſeparation. Pope Paul IV. determined to deface this

[h] The incongruity, if not the profaneneſs of ſuch ideas in ſo ſacred a place, is juſtly reprehended by the Abbe Marſy in his poem " Capella Sextina." Michelagnuolo was engaged eight years in this immenſe work. He is ſaid to have borrowed many ideas from the " Inferno" of his friend Dante ; and it is remarkable, that his condemned ſouls are finer than thoſe in a ſtate of beatitude, in point of deſign and expreſſion.

magnificent

magnificent work on account of the nudities, but Daniel de Volterra was found to clothe the exceptionable figures with light draperies, much to his own credit as to the execution; but at the expence of the original.

The Barbarini ceiling reprefents the triumph of glory and the cardinal virtues, and for compofition and colouring has been efteemed beyond any in Rome. The figures are numerous, without confufion. But of Rubens we have the opportunity of infpecting one of the grandeft works in the ceiling of Whitehall[i]. Excellent as he was for his colouring and management of light and fhade, he could not preferve this fpecies of painting from contempt.

The fubject was certainly fufficient to rack any invention however ftored, for it was the apotheofis of fuch a monarch, as King James I. Rubens acquired his love of allegorifing and perfonification from his mafter Otho Vaenius at Leyden; and the emblems

[i] At Ofterley Houfe, the ftaircafe is ornamented with the apotheofis of William I. Prince of Orange, by Rubens, brought from Holland by Sir Francis Child. Lyfons's Environs of London, vol. iii. p. 28.

publiſhed by Govartius, are known to have been of his deſigning.

Claſſical correctneſs he ſeems to have defied, particularly in the Luxembourg, where he groupes Mercury and Hymen with Cardinals and the Queen mother. At Whitehall, in the ovals, we have the virtues repreſented by deputy. Apollo ſtands for prudence, and has a new attribute, the horn of plenty, in his hand. To expreſs the filial piety, and to diſplay the taſte and magnificence of Charles I. in a grand audience chamber[k], as this was deſigned to be, theſe ornaments were not unſuitable; but are in their preſent deſignation a ſingular decoration of a proteſtant church. The great inconvenience of viewing paintings ſo placed, leſſens the ſatisfaction which the moſt correct compoſition could poſſibly afford; and foreſhortening is too diſſimilar to nature, either to ſurpriſe or pleaſe[l].

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[k] The whole expence of what is now called the Banquetting houſe was 20,000*l.* three thouſand of which were paid to Rubens for this work. It was reſtored by Cipriani in 1780, who received 2000*l.*

[l] Difficiles fugito aſpectûs contractaque viſu
Membra ſub ingrato, motûſque actûſque coactos.
DU FRESNOY.

Amongſt

The first attempt to foreshorten figures on ceilings was by Corregio in his Assumption, in the cupola at Parma, and the Ascension, in the abbey of St. John. Raffaelle, in the little Farnese palace, in his marriage of Cupid and Psyche has given the appearance of tapestry attached to the ceiling.

Verrio and La Guerre brought this tasteless fashion into England. They were well calculated for it; but Thornhill [m] and Kneller wasted their time and talents upon such performances.

Verrio set the example too, of introducing real portraits under allegorical semblance, in which his absurdity was only exceeded by his malevolence. Of this circumstance there is a memorable instance at Windsor.

Rubens displayed an ingenious satire in a picture in the Dusseldorff collection. He has represented himself as Diogenes searching for

Amongst the Cartoons of Raffaelle, the least pleasing is the miraculous draught of fishes, because it has more foreshortening.

[m] Thornhill painted at Oxford the Ascension on the ceiling of Queen's College chapel, and the "Resurrectio vestita" of archbishop Chicheley in pontificalibus.

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an honeſt man, amidſt a crowd of the portraits of his friends.

Verrio was the only artiſt to whom Charles II. was liberal; and towards him he was profuſe—but Verrio had impudence and wit [n].

A peculiar excellence of the Sheldonian theatre, as pointed out to thoſe who inſpect it, is, that it is formed in the interior, on the preciſe model of the antique. In this reſpect its pretenſions cannot be but partially allowed. Palladio gave a plan for an olympic theatre in his native city of Vicenza, which was finiſhed in 1580, and was intended for ſcenic recitations, like the ancient Greek plays. The ſeats are of ſtone and incloſed by a beautiful colonnade, with ſtatues on the parapet. The proſcenium is a magnificent façade of the Corinthian order; and

[n] Verrio, at Windſor, has introduced a portrait of Lord Shafteſbury as the dæmon of ſedition, and the houſekeeper as a fury. Sebaſtian Ricci's brother dreſſed as a gentleman in the ſtyle of Charles II. is made a ſpectator of one of our Saviour's miracles, at Bulſtrode. At Greenwich, Sir James Thornhill has habited King William in armour, with ſilk ſtockings and a flowing wig. He received 6685 *l.* for the whole work, at 3 *l.* the ſquare yard.

the ſcenes are fixed, being compoſed of wood, repreſenting rich architecture in perſpective, which is ſeen through the arcade, with an impoſing effect. It is now uſed for the public exhibitions of the "Academia" of the modern Italian poets.

Without doubt, the original purpoſe of theſe theatres have little analogy, nor ſhould that at Vicenza have been brought in compariſon, but upon the point of reſemblance to the antique. The building at Vicenza has no external beauty, as it is ſurrounded and concealed by houſes, and it is much leſs than this at Oxford.

I could never perceive the perfection which has been ſo generally attributed to the elevation of the theatre. The contour towards the ſtreet is certainly beautiful. In the ſtriped pilaſters° Jones is copied in thoſe, he has made at Covent Garden, and the Loggia at Wilton. Of Roman architecture the great, if not the only remaining ſpecimen, of the whole external ruſtic with ſtriped pilaſters, is the amphitheatre at Verona. The front is not happily conceived, but the baſe is better

° He has likewiſe introduced them at Marlborough houſe, St. James's Park.

than

than the broken pediment, with its degenerate ornaments and petty urns. By the roof the whole building is abſolutely depreſſed—ſo overloaded as it is, with lead and gilding [o].

The chapel at Trinity College was built on a plan re-modelled or amplified by Sir Chriſtopher Wren; the proportions are correct, and the elevation, as now ſeen from the ſtreet, extremely light and elegant. But the tower had been well ſpared, for it is by no means, a beautiful appendage [p].

Sir James Boroughs, who gave a deſign for Clare-Hall chapel at Cambridge, is evidently indebted to this at Trinity for his primary idea; where he varied, he has given proof of his taſte. He has added a ruſtic baſe, omitted the urns with their flames, and ſubſtituted an octagon lighted by a cupola, for the tower. Cambridge has no equal inſtance of pure and claſſical architecture.

[o] Of another building ſo disfigured, an Italian author remarks, "that it looks like a huge cocked hat on the head of a dwarf!"

[p] Dr. Aldrich is ſaid (in Warton's Life of Dr. Bathurſt, p. 68-71.) to have ſuggeſted the firſt thought. Several letters between Sir Chriſtopher and Preſident Bathurſt, prove how far the greater credit is due to him. Chapel 75 feet by 30, and 40 high.

The Garden Court[q] at Trinity was built likewiſe according to Sir Chriſtopher's directions, and was the firſt Palladian ſtructure ſeen in Oxford. The deſign is ſimple, commodious, and if a plan, now in agitation, ſhould be adopted, would be rendered uniform.

But for juſt proportions, the Aſhmolean Muſeum claims a higher place than the buildings before noticed; as it is in a much better taſte, and more in the laſt ſtyle of Inigo Jones. Conſidering that as the ſummit of Engliſh architecture, I prefer this ſtructure to Wren's other works in Oxford, and regret its unfavourable ſituation. If the windows were refitted with glaſs and the whole decorated, as it well deſerves to be, we ſhould not ſo much miſs the eaſtern portico hid in a narrow paſſage made by the theatre. To deſcribe the contents, or give the hiſtory of this muſeum, is not my intention, as many things are depoſited there, about which the world has long forgotten to inquire.

I will only obſerve incidentally, that it was the firſt public inſtitution of the kind, and in

[q] *Dimenſions.*—60 feet by 25.

the infancy of the ſtudy of natural hiſtory in England, was a great collection; and though far exceeded at this time by ſeveral others, is reſpectable for an original plan. In its archives are preſerved what antiquaries will value more highly; the private MSS. and books of Sir W. Dugdale and Anthony à Wood. The library at Queen's College[r] is ſo well deſigned, that it may be fairly attributed to Sir Chriſtopher's ſuperintending judgment; though given to his ſcholar and aſſiſtant, Nicholas Hawkſmoor.

As the preſent quadrangle, which ſo magnificently conſtitutes a part of the high ſtreet, has a general reſemblance to the palace of the Luxembourg at Paris, may it not have been compoſed from ſome deſign made by that great maſter in architecture, during his viſit

r *Dimenſions of Libraries.*—Library at Queen's College 114 feet by 31, and 26 high. At All Souls, 198 by 32, and 40 high. Trinity College, Cambridge, 190 by 40, and 38 in height. Blenheim 183-5 by 31-9, and at either end a ſquare of 28 by 20. Heythorp 83 by 20, and 20 high. Oriel College 83 by 28, and 28 high. Worceſter College 100 feet long. Caen Wood 60 by 21. Shelburne Houſe 105 by 30, and 25 high. Thorndon 95 by 20, and 32 high.

to

to France? Every thing that Hawkſmoor has done, is ſo decidedly inferior to Queen's College, whether his genius runs riot amongſt ſteeples, as at Limehouſe and Bloomſbury, or whether it aims at ſomething regular, as at Eaſton Neſton, that his claim to the whole plan is very diſputable. The Doric elevation of the hall and chapel is grand and harmonious, and worthy of Wren or Aldrich. Though the whole was not finiſhed till the year 1739, the deſign, at firſt approved of by the ſociety, was ſtrictly adhered to. About that time, the garden court at New College[s] appeared, much in imitation of Verſailles, without the colonnade; but with an heterogeneous addition of Gothick battlements, and eſcocheons incumbering the architraves of the windows. A ſingle effect as ſeen from the garden was intended and produced; but it has no other praiſe. The judicious builder

[s] In a poem entitled "Oxonii Dux Poeticus, by M. Aubry, 8vo. 1795," the reſemblance of theſe buildings to Verſailles excites the following exclamation.

> "Ah mihi Verſalias nimis illa referre videntur
> Quâ regis miſeri limina parte ſubis.
> Sontes Verſalias! quæ primæ incendia ſæva
> Accendêre, quibus Gallia aduſta perit."

husbands

husbands his imagination, and reserves something to delight the mind, which he can no longer surprise.

The Clarendon Printing Office has an advantage of situation upon a gentle ascent; an aid which the nature of Vanbrugh's architecture particularly requires. Yet, as composing the august groupe of buildings, which are seen so happily at the end of Clarendon street, where it is clustered with the theatre; the portico, without grace or proportion in every other point of view, gains an accidental dignity and propriety. By the thorough-light, the whole architectural mass is relieved, and becomes picturesque. As approached from the Schools, it is all alike, huge, heavy, and magnificently clumsy; and we are no longer tempted to dream of symmetry and arrangement.

Dr. Henry Aldrich, the accomplished dean of Christ Church, was one of the most perfect architects of his time. His Elements of Civil Architecture[t] give ample evidence that

[t] This MS. had belonged to Dr. George Clarke, who bequeathed it, with his library, to Worcester College. It was published and very ably translated by P. Smyth, LL.B. Fellow of New College, large 8vo. 1790.

he was intimately converſant with the ſcience; and two beautiful edifices of their kind, are a very honourable proof of his excellence in practice. He built Peckwater Court at Chriſt Church, in a chaſte Ionic ſtyle, and has made the decoration ſubordinate to the deſign. The baſe is ruſtic, the three-quarter columns which ſupport the central pediments are correctly formed, the pilaſters are plain, and the windows dreſſed with architraves. He has compoſed the whole from the pureſt inſtances of Palladio at Vicenza, judiciouſly rejecting a ſuperfluity of ornament, by which the great outline of the Venetian architect was not unfrequently eclipſed. The other building which boaſts the deſign of Dr. Aldrich is the pariſh church of All Saints in Oxford [u].

It is obſerved [x], with ſome degree of truth, and cenſure, that "modern churches are a vile compound, Italy having furniſhed the ground plan, Greece the portico, and France or Germany, the ſpire."

The modern ſpire is generally compoſed of

[u] *Dimenſions.*—72 feet by 42, and 40 high.

[x] Murphy's Batallah. Pref. p. 16.

a rotunda

a rotunda or ſpherical temple ſupporting an obeliſk. Mr. Walpole calls it "a monſter in architecture;" and Mr. Pennant in his "London" ſpeaks very pleaſantly of an order called the "Pepper-box[y]." If Wren himſelf could not reſcue his ſteeples from ſuch deſerved and contemptuous criticiſms, their cauſe could expect little from Hawkſmoor and Gibbs, in their ſhare of the fifty new churches, in which they exhibit a variety of uglineſs.

Of the ſpire of All Saints it may be truly ſaid, that it has fewer objectionable parts than almoſt all of thoſe alluded to; and the church with its Corinthian portico, no leſs than the accuracy of the internal proportions, is uncommonly correct in compoſition, and elegant in effect.

The Univerſity has produced another architect of merit, though not in the profeſſion. Dr. George Clarke[z], of All Souls College,

y *Dimenſions.*—The ſpire of St. Bride's, Fleet Street, is 234 feet high; and that of St. Mary le Bow exhibits the five orders in different parts, and is 225 feet high. At St. Dunſtan's in the Eaſt, the ſpire reſts upon the interſection of two arches.

z N. 1660, O. 173.

where the great luminary of architecture, Sir Chriſtopher Wren [a], had likewiſe ſtudied, was aſſociated with Hawkſmoor in the plan of the new quadrangle and Codrington's Library for that ſociety. The ſtyle is original, more like Gothick than Grecian, and though capricious and irregular in the extreme, the whole effect is far from unpleaſing. Hawkſmoor univerſally miſtook whim for genius, and a love of ornament for taſte. But Dr. Clarke planned the library which completes the ſquare of Peckwater at Chriſt Church, already mentioned, and which is now the ſuperb repoſitory of archbiſhop Wake's and lord Orrery's books, and of general Guiſe's pictures. It conſiſts of one order of rich Corinthian columns, of three quarters, and conſiderable height and diameter. The idea of this man-

[a] N. 1632, O. 1723. His Deſigns in three large folio volumes, are now preſerved in the library of All Souls College. The principal are St. Paul's, an intended palace in St. James's Park, and Greenwich Hoſpital. Dr. Clarke gave Jones's Palladio, with his MS. notes in Italian, to Worceſter College. Lord Burlington purchaſed many of Palladio's deſigns from the Contarini Collection at Venice, among which was a Vitruvius ſo noted. The duke of Devonſhire has a Palladio with Jones's Latin notes.

ner

ner was ſupplied by Bernini, who filled up with apartments the grand colonnade, which remained of the Baſilica of Antoninus at Rome, which is now the Dogana or Cuſtom-houſe. In Dr. Clarke's firſt plan, which I have ſeen, he had placed a turret like that at Queen's College in the center, the omiſſion of which no one will regret. One great character was intended by the architect, which is that of magnificence; it was beyond his talents, and heavineſs prevails.

In the library, hall, and chapel, at Worceſter College [b], which are due both to his munificence and his ſkill, there is a greater ſimplicity, and more ſucceſs. Yet the hall and chapel had been more happily connected by a portico, and the preſent narrow alley occupied by building. As a private gentleman well verſed in architecture he muſt yield, in all points, to Dr. Aldrich; but he had more

[b] A poet in the Muſæ Anglicanæ, intending a compliment, has told the plain truth.

"ſolidæque columnæ
Apparent, Tectique *haud enarrabile robur*."
ATRIUM PECKWATER.

Dimenſions.—Library 141 feet by 30, and 37 high.

ſcience, if leſs taſte, than his contemporary Lord Burlington. Sir James Boroughs at Cambridge, who likewiſe amuſed himſelf with theſe purſuits, if with reſpect to taſte only, was a ſuperior competitor for fame.

SECTION VII.

Gibbs and Vanbrugh have discovered nearly equal ponderosity. Gibbs adhered scrupulously to the rules of Palladio, but nature had denied him taste; and though very much employed in his day, in public buildings, scarcely one of them can boast any degree of simplicity or elegance. His favourite work was the New Library [a] at Oxford, the first application of Dr. Radcliffe's fund. In a most unfavourable situation he has erected a structure which required every advantage of

[a] The Radcliffe Library is 140 feet high, and the cupola 100 feet in diameter. It was finished in 1749, eleven years after the first stone was laid. The total expence was 40,000 *l*. The Imperial Library at Vienna was built by John Bernard Fischers, in the center of which is a cupola supported by columns of scaglola, with an ample area. But the skill of the architect is principally shown in breaking the extreme length by another colonnade in rooms which are continued from the center. It has the air of a Grecian temple, and is richly painted.

space

ſpace and elevation. The oblong ſquare in which it ſtands, is only three hundred and ten feet by one hundred and ſeventy, and ſo ill adapted to receive a rotunda of one hundred and twenty feet diameter, that it is abſolutely ſhouldered by the oppoſite colleges of Brazenoſe and All Souls.

The Schools and St. Mary's church complete a ſquare without the intervention of any private edifice; a circumſtance to which it owes an effect of magnificence which belongs to none of the component buildings, were they detached from the groupe. I have repeated Mr. Walpole's opinion leſs happily, and I do not think his judgment ſevere.

If ſeen by moon-light the Radcliffe Library [b] loſes much of the heavy, depreſſed appearance, it ſhows under the meridian ſun. I have frequently ſurveyed St. Paul's, Lon-

[b] Gibbs bequeathed his books and drawings to this library. It contains few others, beſide ſome Oriental MSS. In the area, are two Candelabra very ingeniouſly compoſed of marble fragments after the antique by Piraneſi at Rome. They were given by Sir R. Newdigate. With them might be placed a few of the beſt of the Arundel ſtatues, when judiciouſly reſtored, till a ſuite of rooms could be finiſhed for them.

don, under a ſimilar point of view, and have been ſurpriſed by the fine proportions of the colonnade ſurrounding the dome, which an atmoſphere of thick ſmoke had poſitively obſcured in the day time [c].

The cupola of the Radcliffe Library not reſting upon the walls of the rotunda, but being propped by conſpicuous buttreſſes, appears to have ſunk from its intended elevation. Nor is it, in the leaſt, relieved by the reduplication of ill ſhaped vaſes, by which it is profuſely ſurrounded.

The ruſtic doors could well have ſpared their pediments, and the ſmall ſquare windows under the large ones in the ſecond order, look meanly. This blunder was certainly a beauty in the eyes of the architect, for he firſt introduced it in St. Martin's church, which he built in London; and has repeated it here. The double three quarter Corinthian columns are yet handſome, and if the intermediate ſpace, inſtead of being ſo often perforated, had been occupied by windows,

[c] The Radcliffe Square is deſcribed by Vaſi in his account of St. Peter's at Rome, "uniſce alla ſua magnificenza una eſtrema bizzaria."

copied

copied from thoſe at Whitehall, ſome dignity of ornament had been introduced and a littleneſs avoided, which now ſtrikes every obſerver. It may be inquired, whether this building had not gained both beauty and grandeur, if whole and inſulated pillars had ſupported the architrave and rotunda.

At Cambridge, in the new building of King's College [d], Gibbs has gained more credit from a more juſter proportion, and his abſtaining from ſuperfluous decoration. The Doric portal in the center cannot be praiſed; but the whole elevation as ſeen from the fields, is very noble, and ſuperior to any of the ſame ſtyle of building in either univerſity. To all that is excellent in the architecture of the Senate Houſe, Sir James Borough has the better claim. The executive part was ſuperintended by Gibbs.

Mr. Walpole will not allow that " any

[d] *Dimenſions.*—New building at King's College 236 feet by 46, and 50 high.

Senate Houſe, 101 feet by 42, and the height 32 feet. It has been called the largeſt modern room in England, but the armoury in the Tower ſhould be excepted, which is 345 by 49, and 22 high within the walls.

man

man talks of one edifice of Gibbs;" in candour, he ſhould have excepted the portico of St. Martin's. It is octo-ſtyle and of large dimenſions, but in the worſt ſituation imaginable, as well from the irregularity of the ground, as the narrowneſs of the ſtreet. By no other portico in London, could we be in the ſmalleſt degree reminded of the great archetype, in the Pantheon at Rome. The columns of that before Carleton Houſe are puny, and tottering under the architrave. That of St. George's, Hanover Square, has only half its proportion of depth. From the ſame circumſtance, that of the New India Houſe, although rich and highly finiſhed, has the appearance of a corridore. The ſame defect occurs at the Manſion Houſe, without a ſingle beauty to counterbalance it.

Gibbs, aware that he was cenſured for want of grace, determined, according to his own opinion, to obviate all objections on that account, in his deſign for the New Church in the Strand. He aimed at elegance, but could not accompliſh even prettineſs.

The great art in a building of moderate dimenſions is to proportion the decorations

to the ſpace they are deſtined to fill, that they may not by their multiplicity encumber, where they ſhould adorn. Unobſervant of this rule, Gibbs indulged his love of finery in architecture, and has crowded every inch of ſurface with petty decoration. The body of the church, not lofty in itſelf, is broken into two orders, and the ſpire is tapered like a Chineſe pagoda, by a repetition of parts compoſed of members of Grecian architecture. In ſuch faults, the eye is offended by the affectation of beauty.

The new buildings of Magdalene and Corpus colleges are now to be conſidered.

There is both ſimplicity and beauty in that at Corpus. The pediment is ſupported by four plain Ionic pilaſters, the windows are unornamented, and the baſe not ruſtic, which accords better with the whole.

It is ſaid, that the front of the new building at Magdalene College was deſigned by Mr. Holdſworth, a fellow of that ſociety. In a front which extends 300 feet, and is about 50 in height, there are not leſs than eighty windows, and what is worſe, they are all of the ſame dimenſions. Inigo Jones, in

6 his

his model of architecture at Whitehall, in a space of 120 feet in length, and 80 in height, has placed only fourteen windows, which he has made the vehicles of judicious ornament.

Allowing the neceſſity of rendering ſo many apartments commodious, and the difficulty of erecting a building of ſufficient ſize without breaking the ſurface into many parts or perforations of no variety; here is certainly nothing to praiſe but the aſpect to the paddock; which gives the air of a nobleman's reſidence. It cannot boaſt more than many of thoſe great houſes, where extent and a multiplicity of rooms make the only amends for the deficiencies of architecture.

Towards the old quadrangle is an arcade or cloiſter of equal extent with the building, which was intended in the original plan to ſurround the ſpacious area. Mr. Wyatt has determined, that if the whole were gothicized, a better effect would be produced. There is little to hazard as to its preſent beauty, every pretenſion to which is loſt in ſameneſs.

For about twenty years, Keen was the ar-

chitect principally employed. He gave the design, and superintended the new building at Balliol College, which is a handsome piece of street architecture [e]. The proportions are just, and the ornaments disposed with taste.

Dr. Clarke's designs for the quadrangle at Worcester College, with the hall and chapel, were consulted, and in a great degree followed by Keen, with considerable improvement. The Provost's lodgings were entirely planned by him, and are singularly commodious.

He built likewise the Radcliffe Infirmary from the model of that at Gloucester, which owes its very superior plan to Mr. Singleton, a private gentleman of that county.

As the next destination of the Radcliffe fund, the Observatory was designed by him, but had scarcely risen above the foundations at the time of his death in 1770. The idea

[e] The elevation of this building is particularly striking as contrasted with the meanness and irregularity of the ancient front of the college. It may be supposed to exclaim

> Prisca juvent alios—ego nunc me denique natum
> Gratulor. OVID.

was

was not happy, and was probably much better in the drawing, than when executed. It was materially altered, and completed by Mr. Wyatt in 1786. No building in Oxford is ſo advantageouſly ſituated, but the wings are long and low, and add nothing, even by contraſt, to the lightneſs and elegance of the center. The tower finiſhes in a general repreſentation of the Temple of the Winds at Athens; but upon conſulting Le Roy and Stuart, the model will not be found to have an exact correſpondence. I mention this circumſtance incidentally, and not as ſubtracting any thing from the merit of the application. Whatever objections may obtrude themſelves on the firſt view of the elevation, they are completely ſuperſeded by the grandeur and beauty of the Obſervation Room; to the ſingular excellence of which, many foreigners of taſte and experience have given an unanimous ſuffrage.

An obſervatory, to anſwer all aſtronomical purpoſes, and to diſplay at the ſame time the graces of architecture, appears to have been a performance of conſiderable difficulty. The firſt, which was erected at Greenwich by Sir Jonas

Jonas Moore, Maſter of the Ordnance, is ſo ſhapeleſs and capricious, that it might be eaſily miſtaken for the ſummer houſe of a whimſical man of wealth, in the vicinity of London. What part of it could poſſibly have been corrected by Sir Chriſtopher Wren? —yet his final correction and approbation are ſaid to have been given [f].

The Obſervatory in Richmond Park, built at the expence of his preſent majeſty by Sir William Chambers, is an elegant manſion, fully appropriate to its original intention, which is ſufficiently pointed out by the light rotunda and cupola on the roof.

At Oxford, it is more characteriſtic, that the private reſidence ſhould be a ſecondary conſideration.

A building entirely of Mr. Wyatt's architecture next merits our attention. By the munificence of the late Primate of Ireland a beautiful gateway, in a part of Chriſt Church, called Canterbury Court, was finiſhed in 1778. The order is Doric. Nothing in imagination could attain to a more perfect ſimplicity, nor could we receive an equal ſatisfaction from

[f] Parentalia.

the

the utmoſt effort of magnificence. In the Doric column there is an appearance of majeſty and firmneſs, not unappropriate, as far as ſolidity is implied.

It is probable, that the ingenious architect did not purpoſe a ſtrict adherence to precedent; but following the example of the great Italian ſchool, has deviated from the antique in ſearch of new beauties, and greater excellence. His Doric column is ſtrictly neither Grecian, Roman, nor Italian.

In the Temples of Ægina, Pœſtum, and the citadel at Athens [g], the moſt perfect examples of Doric, the guttæ retain their poſition, the fluting is continued over the aſtragal, and the column invariably reſts upon the baſe, without an intermediate plinth.

The theatre of Marcellus at Rome has plain columns with a fillet, and amongſt the ruins of the baths of Diocleſian, it is introduced above the termination of the fluting; but the latter inſtance is of the decline of Roman architecture. All the Italian architects from Palladio to Viola, have invented a

[g] Ionian Antiquities, v. ii. Ruins of Pœſtum and Stuart's Athens.

Doric ſtyle of their own; in one point they agree, in contrariety to the Greek model, their columns have tori and baſes like the other orders.

The whole quadrangle rebuilt upon Mr. Wyatt's plan is a very graceful accompaniment to this portal as the great feature, and combines ſimplicity with taſte.

The Library at Oriel College is the moſt perfect piece of architecture in Oxford, but it has no advantage of ſituation. The façade with equal grandeur and ſimplicity exhibits only the Ionic order. All the parts are great and commanding, the ornaments few, and the whole harmonious. Mr. Wyatt has been leſs happy in his deſign of the interior [h]. It will be allowed, that the inſide of this building little correſponds either with the ſimple elegance or the juſt proportions of the elevation. The windows internally are not of a height ſuitable to that of the room; the conſequence of which is, that a want of a proper quantity of light is obſervable immediately on entrance. The ſcagliola pillars with huge white Corinthian marble capitals appear much too

[h] *Dimenſions.*—83 feet by 28, and 28 high within the walls.

large,

large, and elaborately ornamental for the recefs, whofe plain entablature they fupport; and raife in the mind a painful fenfe of the poverty rather than fimplicity of the whole, which confifts of an unadorned portal between two plain walls. A feries of tablets with flight mouldings on the outfide of the ftructure give the windows an appearance of proportion, which on entrance, is loft in a great degree, and a gallery over them, increafes the heavy appearance of the infide wall.

At Exeter College a library of fmall dimenfions was built, a few years fince, as I have been informed, from the defign given by the prefent Public Orator; which does credit to the correctnefs of his tafte.

I muft now clofe my obfervations on the architecture of the Univerfity of Oxford, with the hope that they may be found to be neither fuperficial nor unjuft. Free and unprejudiced I avow them to be, and I offer them diffidently, as the private opinions of an individual, who has no ambition of forming the tafte, or influencing the judgment of others.

The approach to the city of Oxford over Magdalene bridge, built by Gwynne, is unique

in point of effect, and the firſt impreſſion it communicates of the grandeur of the ſeat of the Muſes. Whether it be a bridge or a cauſeway, the double columns [i] are, at leaſt, uſeleſs, for they add nothing to its ſupport. I am aware of Milne's having adopted them at Blackfriars; and I think not happily, for the original purpoſe of the pillars is not ornament, but ſupport. The architect of Magdalene bridge, it will be allowed, had a moſt impracticable ground to work upon, and his bridge at Worceſter is a proof of his ſkill, where he had a ſingle river only to croſs. England is famous for that ſpecies of architecture. The bridges over the Thames exceed in extent and magnificence, not only thoſe over the Seine, but in any part of Europe. The modern bridges at Rome are not beautiful; and the boaſted Rialto at Venice has no merit but the ſingle arch.

i We are reminded of Spenſer's bridge leading to the palace of Venus.

"It was a bridge y built in goodly wiſe
With curious corbs, and pendants graven fayr;
And arched all with porches, did ariſe
On ſtately pillours, fram'd after the Doric guiſe."

Tale of Sir Scudamore, b. iv. c. 10.

arch. We have many provincial bridges of ſuperior lightneſs and conſtruction; I will inſtance thoſe only of Henly, Maidenhead, and Richmond, over the Thames[k]. But the moſt perfect, I have ever ſeen, is the Ponte Trinità, over the Arno at Florence, of three arches only, each ſpanning one hundred feet. Such exquiſite proportion and ſimplicity are the ſummit of the art.

By its curvature, the high ſtreet gradually expands the ſcenes of academic ſplendour. The ſucceſſion is not too ſudden, nor does it ſuffer from the want of continuity or neatneſs in the private houſes.

For variety and magnificence of public buildings no city in Europe can offer a competition. In the "Corſo" at Rome, there are large palaces, which are proudly diſtinguiſhed from common habitations, and ſo frequent, that a reſemblance will ſtrike every Engliſh viſitant. Reſpecting the circumſtances of ſpace and commodious pavement,

[k] The fineſt Gothick bridge is that of one arch over the Adige at Verona, which ſpans 213 Roman palms, about 140 Engliſh feet. It was built by Fra. Giocondo in 1468.

which are ſo eſſential to a favourable elevation of the ſeveral buildings, and the number of them ſeen in the ſame view, the High-ſtreet in Oxford is greatly ſuperior, if not in the individual beauty of the component ſtructures.

Before commerce had uſurped every inch of ground in the buſy parts of the capital, the ſeries of noblemen's palaces from Arundel houſe in the Strand to Northumberland-houſe at Charing-croſs, as they ſtood at the beginning of the laſt century, muſt have had an air of national grandeur, which is now no more.

Oxford is not only diſtinguiſhed for beauty as a city, but for the number and pleaſantneſs of its gardens and public reſorts. The "cathedral length of trees" at Chriſt Church, the bowers of Merton, the happy effect of modern gardening at St. John's, and of the ſtyle of the laſt age, in Trinity and New College, with the delightful retreats on the banks of the Cherwell at Magdalene [1], compoſe environs of infinite amenity. The Engliſh Academus enjoys its "ſtudious walks and ſhades,"

[1] "To hunt for truth in Maud'lin's learned grove."
POPE's Imit. Hor. Ep. I. ii.

which

which yield to thoſe of Athens, only on account of the revolutions of our climate.

The ſumptuous palace of Blenheim, and the elegant villa at Nuneham, ſo often admired and deſcribed, are in the vicinity of Oxford. After Mr. Gilpin, who poſſeſſes unqueſtionably the happy faculty to paint with words, it would be arrogant to attempt a verbal delineation of ſcenes which he has examined with ſo much ſcience of picturesque beauty[m].

The ſyſtem of modern gardening has been employed in no ſituations with greater advantage, than in the grounds which are attached to thoſe ſuperb manſions.

Modern gardening, as a ſcience, has had perhaps too rapid a progreſs for its eventual perfection; and has been imitated with ſucceſs, no leſs various, than landſcape on canvas by thoſe painters who rather truſt to fancy, for deſign and colouring, than conſult nature for original or correct archetypes[n].

The

[m] Northern Tour.

[n] In Mr. Repton's ſyſtem, the naked manſion, the ſhaven lawn, and ſerpentine lake in the diſtance, are repeated till they nauſeate.—"Tædet me hodiernarum harum formarum."

The introduction of architecture into garden ſcenes in England may date its origin in the preſent century. Vanbrugh gave deſigns for temples at Eaſtbury in Dorſetſhire, but he could only repeat himſelf, and they are merely parts of his houſes in miniature.

At Stowe, he indulged his fancy in a profuſion of unmeaning boxes, excepting the Temple of Venus.

In the villas near Rome, the fountains, terraces, and flights of ſtairs (for the whole ſcheme of Roman gardens is artificial) employed ſome of their moſt famous architects, and great variety and taſte are diſplayed, which produce grandeur without heavineſs; and ſtatuary, principally in ſpecimens of the antique, lends its aid to complete a magnificent whole. The diſguſting conformity and repetition ſo effectually ridiculed by Pope, no longer pervade our gardens; but are now peculiar to Germany and the Low Countries. At the epiſcopal palace at Wirtzburg, I could

formarum." Taſte and nature however have found able advocates in Mr. Uvedale Price, and Mr. R. P. Knight, the one in a poetical, and the other in proſe eſſays, whoſe efforts may ſtill reprieve "the obſolete prolixity of ſhade."
COWPER.

not repreſs my aſtoniſhment at the coloſſal diſtortions intended to repreſent ſtatues, the bowers of painted lime trees, and correſpondent alleys buttoned with hundreds of flower-pots, which compoſed theſe groteſque pleaſure grounds, peopled like the Elyſian fields, by a multitude; but in defiance of claſſic deſcription, in groupes, ſingle figures and buſts, beyond arrangement or number.

In ſome of our extenſive domains dedicated to picturеſque beauty, where nature has been moſt indulgent, I have been diſappointed by obſerving numerous ſtructures of high pretenſion as to ornament, ſo ill ſuited to the genius of the place. We abound in eccleſiaſtical and military ruins, which are truly inimitable, and loſe all effect when attempted upon a ſcale of inferior dimenſions. Why are we ſo ambitious of multiplying copies, in which all character is ſunk in diminiſhed proportions? Why have we ſuch an abundance of grottos and huts, in a climate of eternal damps?

Inſtead of theſe monotonous embelliſhments, and imperfect imitations of what we already poſſeſs, in number and originality, beyond other nations on the continent, let me indulge

indulge a faint hope, that tafte, in happier times, may felect a fpot, and opulence offer her ftores to enrich it, with the genuine models of claffic antiquity. The remains of Athens, of Rome, of Ionia and Balbec, are become national treafures, by the ingenious and erudite labours of Britifh artifts[o]. No longer content with accurate delineations upon paper, or diminutive cork-models of them, as feen in libraries of fuperior elegance, the reftoration of thofe fuperb or beautiful edifices, fhould dignify fome chofen fpot of correfpondent compofition. In the fimilitude of caftles and abbies, extent and maffivenefs are infeparably neceffary; without them, all effect dwindles into littlenefs; but the Grecian fane may be rendered perfect in the minuteft reprefentation of it. The exact model of the Maifon Quarrèe at Nifmes, called the Temple of Concord and Victory at Stowe, built by the late lord Temple, when viewed as prefiding over a noble valley, will prove my affertion, no lefs than the copy of

[o] Stuart's Athens, 3 vols fol. Degodetz, Rome, by Marfhall. Ionian Antiquities, 2 vols. fol. publifhed by the Dilettanti Society. Wood's Balbec and Palmyra, &c.

the

the Temple of the Winds at Athens, at Mr. Anſon's at Shuckburgh[p], though unfortunately placed. In the execution of ſuch a plan for a ſchool of claſſical architecture, not the ſlighteſt deviation from the true model or reſtoration, formed from actual admeaſurement, ſhould be tolerated. It ſhould be ſeen in the chaſtneſs of the original, conſonant in every part. We might then begin to anticipate our emancipation from the Vanbrughs and Borrominis of the preſent day.

A few years ago, prince Borgheſe patroniſed Jacob Moor[q], who was the boaſt of the Britiſh nation, and then ſtudying at Rome as a landſcape painter, he not only felt the beauties of Claude Loraine, but rivalled them. His own portrait, with an accompaniment of foreſt

p The Choragic Monument of Lyſicrates. Stuart's Athens, c. 4. pl. 1—3. The Octagon Tower of Andronicus Cyrheſtes. Stuart's Athens, c. 3. pl. 1—3. and the arch of Hadrian at Athens, are all imitated in the grounds of Shuckburgh.

q He was born at Edinburgh, and died at Rome in 1793, where he had principally reſided and ſtudied. He has repreſented himſelf with his coat taken off and lying by him, and as reſting under a ſpreading tree, in a foreſt.

ſcenery, contributed by himſelf to the chamber of painters in the gallery at Florence, is an honourable teſtimony of uncommon excellence.

Under Moor's direction, the prince determined to remodel the ground adjoining to his incomparable villa on the Pincian hill. The gardens of the Medici and Albani villas, and thoſe called Boboli near the grand duke's palace at Florence, are laid out in a ſtiff taſte, with walls of evergreens, ſtraight alleys, marble fountains, and crowds of ſtatues. Yet, I am inclined to think, that this ſtyle, now obſolete in England, is beſt adapted to Italy; where a conſtant and ſtrong ſun would ſoon deſtroy velvet lawns, and the broad ſhade in a ſtreet of clipped trees or covert walks is more coincident with the local idea of luxury. Their perfectly harmoniſing landſcapes are found only in imagination and on canvas, for the art of reducing a diſtrict of country to the rules of pictureſque beauty, as frequent in England, is unknown to them.

Moor gave the firſt ſpecimen of an Engliſh garden to the Roman artiſts, as deſcribed in Maſon's elegant didactic poem ſo denominated.

nated. The alleys and terraces diſappearing, the fountains no longer are forced into the air, and the water liberated from marble cheſts, ſpreads into a lake with irregular ſhores. Upon a ſmall iſland in this garden is the temple containing a fine ſtatue of Æſculapius[r]; and another exquiſite morçeau of architecture ſacred to Diana[s], in an appropriate ſituation, each of moſt correct imitation. Other parts of theſe ornamented fields exhibit the Roman ſcenes of old. A hippodrome, a villa invariably correſponding with the plan and ſcale given by Pliny and Vitruvius, and a muſeum deſtined to receive the ſtatues found in the city of Gabii (deſerted even in the days of Horace) realiſe the idea I have ſketched of a claſſic pleaſure ground. Upon the very ſite of the gardens of Salluſt given to the Roman people, to have an actual inſpection and revival of ſome of their original plans and embelliſhments, after a lapſe of two thouſand years, afforded a ſatisfaction which no delineation could equal.

I copied the ſubjoined inſcription on the baſe of a ſtatue of Flora, in proof that the

[r] "ΑΣΚΛΕΠΕΙΩΙ ΣΟΤΗΡΙ."

[s] "NOCTIVAGAE NEMORVM POTENTI."

modern Romans are ſtill maſters of Latin compoſition[t].

VILLAE. BORGHESIAE. PINCIANAE.
CVSTOS HAEC EDICO.
QVISQUIS ES. SI LIBER
LEGVM COMPEDES. NE HÌC TIMEAS.
ITO QVO VOLES PETITO QVAE CVPIS.
ABITO QVANDO. VOLES.
EXTERIS. MAGIS. HAEC PARANTVR QVAM HERO.
IN. AVREO SECULO VBI CVNCTA AVREA
TEMPORVM SECVRITAS FECIT.
BENEMERENTI HOSPITI.
FERREAS LEGES PRAEFIGERE HERVS VETAT.
SIT HÌC AMICO PRO LEGE
HONESTA VOLVNTAS.
VERVM SI QVIS DOLO MALO LVBENS SCIENS
AVREAS VRBANITATIS LEGES FREGERIT.
CAVEAT NE SIBI
TESSARAM AMICITIAE SVBIRATVS VILLICVS
ADVORSVM FRANGAT.

[t] Upon an oppoſite column are inſcribed ſome verſes from Petronius Arbiter, (Satires, ch. 131) which are admirably deſcriptive of rural ſcenery and beauty.

SECTION

SECTION VII.

The Greeks are ſaid to have borrowed architecture from the Aſſyrians, who had previouſly acquired it from the Egyptians. Athens, which was the earlieſt, was likewiſe the beſt ſchool of architecture. The orders which are aſcribed to Dorus and Ion, have a date at leaſt eight hundred years anterior to the chriſtian æra, but the Corinthian is more modern[a].

The

[a] The hiſtory of architecture, like that of the other arts, marks out the progreſſion of manners. Among the Dorians it carried with it the auſterity of their national character, which diſplayed itſelf in their language and muſick. The Ionians added to its original ſimplicity an elegance, which has excited the univerſal admiration of poſterity. The Corinthians, a rich and luxurious people, not contented with former improvements, extended the art to the very verge of vicious refinement. And thus (ſo connected in their origin are the arts, ſo ſimilar in their progreſs and revolutions) the ſame genius produced thoſe three characters of ſtyle in architecture, which Dionyſius of Halicarnaſſus, one of the moſt judicious critics of Greece, remarked in its language.

The Romans were imitators of the Egyptians and Greeks. Simplicity and mere ufefulnefs characterifed their national buildings in the rude days of the republick;—thofe erected by the Emperours were confpicuous for their magnificence. They were moft fumptuous and beautiful in the reign of Auguftus; became evidently inferior in that of Trajan; and declined far below mediocrity, even in the third century of chriftianity.

We owe to the Romans the invention of the Tufcan and Compofite orders. The firft-mentioned was the original ftyle of Italy formed upon the Doric model, fo frequent in Magna Græcia, before the introduction of Attic architecture, but heavy and void of grace in its proportions. Of the Compofite, firft ufed in the Auguftan age, we obferve the

guage. The Dorians exhibited an order of building like the ftyle of their Pindar—like Efchylus—like Thucydides. The Corinthians gave their architecture that appearance of delicacy and effeminate refinement which characterifes the language of Ifocrates. But the Ionians ftruck out that happy line of beauty, which partaking of the fimplicity of the one without its harfhnefs, and of the elegance of the other without its luxuriance, exhibited that perfection of ftyle which is adjudged to Homer, and his beft imitators."

BURGESS *on the Study of Antiquities.*

more

more frequent inſtances confined to decoration laviſhly employed, than in pure and claſſical architecture.

The zenith of Roman architecture was under the auſpices of Veſpaſian and his immediate ſucceſſors, who completed the Temple of Peace and the Coloſæum, or Flavian amphitheatre. Upon the eſtabliſhment of chriſtianity, the external magnificence was ſacrificed to the internal decoration, and the oblong ſquare, the ground plan peculiar to the ancient temples, being extremely ſimple in their interior, but ſumptuous to view, was gradually formed into the Greek and Latin croſs, which is much more favourable to ſuperſtition than to beauty. The removal of the imperial throne from Rome to Conſtantinople, involved at the ſame time, and from the ſame cauſes, the decline and fall, not only of the empire, but of pure architecture.

Not earlier than the beginning of the ſixteenth century, under the auſpices of Leo the tenth, and the Medici family, architects were encouraged to apply themſelves to antique models, and to meaſure their proportions, that they might deſign the orders with preciſion. Bramante, Sangallo, and Michelagnoulo,

noulo, erected edifices which excelled thoſe of the Greeks, both in magnificence[b] and regularity, in ſuch a degree as to offer the beſt examples to other nations. The commencement of the church of St. Peter may be regarded as the epocha of the revival of architecture in Europe.

Since that time each country has ſent its native artiſts to Rome to ſtudy architecture, who, as it might have been naturally expected, were content to form themſelves ſolely in the ſchools of their new maſters, as it was much more practicable to ſtudy after intire works, and thoſe which were conſtantly before them, than to purſue a painful and uncertain inveſtigation of the monuments of antiquity. No better reaſon can be adduced, I preſume, for

[b] Several of the moſt admired of the ancient temples were not of great dimenſions. The temple of Jupiter at Jackley near Alabanda. Ionicexaſtyle 180 feet by 94. Periſtyle 11 columns on either ſide. Ionian Antiq. v. i. p. 58.

Temple of Fortuna Virilis at Rome. Ionic tétraſtyle 54 8 by 28 8. Periſtyle $\frac{3}{4}$ columns, nine on either ſide. Degodetz' Rome. v. i. p. 50. Maiſon Quarèe at Niſmes. Exaſtyle 40 feet by 84. Cell 36 feet by 64. Periſtyle $\frac{3}{4}$ columns, 11 on either ſide, 44 feet high, diameter 2 feet 9 inches, eight diametres.—Cleriſſeau Archit. de Niſmes.

the

the ſlow progreſs of true taſte in every country of Europe during the firſt century, after the death of Leo the tenth.

Italy in the revival of claſſical architecture preſented an admirable model in St. Peter's church, and inſtances of that ſtyle, in ſacred edifices which were afterwards erected in Rome, were increaſed to a great number, but with a ſucceſs decidedly inferior to their archetype, and widely deſcriminated from each other.

The Italian manner was not early adopted by the French in their churches; for that of St. Louis, de la rue St. Antoine, after a deſign executed at Rome by Vignola, which was a ſignal for revolution in the form and diſtribution of eccleſiaſtical architecture in Paris, has no higher date than of the laſt century. The cupola of the Invalides by Manſart, and the whole ſtructure of the church of St. Genevieve by Sufflot, are ſelected as the moſt perfect proofs of their national proficiency.

In the Catholic ſtates of Germany, I obſerved a few, but imperfect, imitations of the Italian ſtyle, which deſerve little commendation. John Bernard Fiſchers, even in his boaſted work, the church of St. Charles

Borromeo, a monument of the piety and magnificence of the Emperour Charles the ſixth, has evinced no ſkill, and produced no beauty, neither in the oval ſhape of its cupola, nor in the two arcades, the one vaſt and the other diminutive, nor in the two hiſtoric columns, ſo placed as they are.

Of Inigo Jones, and our obligations to him for the introduction of pure architecture, ſome mention has been made. His projected palace of Whitehall, had it been completed under his own inſpection and the patronage of his royal maſter, would have rivalled many on the continent. But of his ſkill in ſacred buildings we have no grand inſtance, ſince the portico and front which he attached to the Gothick of Old St. Paul's no longer exiſts. The church of St. Paul, Covent Garden, has exquiſite ſimplicity, but no magnificence; and has been both praiſed and blamed with as much prejudice as truth [c]. In the opinions of

[c] Critical Review of publick buildings, &c. 8vo. 1736, p. 21. Walpole's Anecdotes of Painting, 8vo. v. 2. p. 275. This church is 125 feet by 50, and compared by Maundrel to the moſt perfect of the temples at Balbec, the dimenſions of which are 225 feet by 120. Cell 130 feet by 85. Diameter

of many critics the total abſence of ornament is not compenſated by mere correctneſs of proportions. The boaſt and admiration of England is the cathedral church of St. Paul[d]. We have even ventured to advance its claims to an equality with thoſe of St. Peter at Rome, excepting for magnitude only. That ſuch a competition will be eaſily maintained, candour cannot allow, whilſt in examining the objections made by foreigners of taſte, it finds that they are founded in fact, as well as ſupported

Diameter of the columns 6 feet; octoſtyle eight and a half diameters high; intercolumniation 9 feet; periſtyle 14 on either ſide; pediment 120 high.

[d] The peculiar circumſtance of St. Paul's is, that it was finiſhed by one architect in thirty-five years, from 1675 to 1710, under one biſhop. St. Peter's was 145 years in building, from 1503 to 1648, under nineteen Popes, and by twelve architects in ſucceſſion.

Dimenſions.—St. Peter's length 729 feet, breadth 519. Façade 364 feet, height 437. Outſide diameter of the cupola 189, inward diameter 108 feet.

St. Paul's length 500 feet, breadth 250. Façade 180 feet, height 340 feet; outward diameter of the cupola 145 feet, inward diameter 100 feet.

The relative proportions of theſe churches have been admirably exemplified by the architect Bonomi, who placed one within the other, in a ſcale which he exhibited at Somerſet Houſe in 1798.

by opinion. Let us attend to their ſtatement of deficiences in architectural ſcience diſcoverable in this grand edifice, not to inſiſt on thoſe which are more dependant on taſte.

They aſſert, that the eſſential and viſible want of proportion in ſome of the principal dimenſions is extremely derogatory to any praiſe which has been given to Sir Chriſtopher Wren for his underſtanding the elegant preciſion of the antique, or even the excellent modern ſtyle, which exiſted in his time, and which he was fully enabled to conſult and follow. They inquire, why the architrave and frize are omitted above the arcades of the nave and choir, whilſt the entablature is complete in every other part of the fabrick? Why the ſummit of the arcade is elevated, as in the Temple of Peace at Rome, above the capitals of the pilaſters, for the whole height of architrave and half that of the frize? Why has the enormous cupola, which appears to overwhelm the church, a height and exterior circumference ſo diſproportioned to the other dimenſions of the edifice? And laſtly, why is the inſide ſurface of the cupola made into an imperfect cone, which throws the pilaſters out of their upright, and forces them to lean towards

towards the centre? They contend that no ſimilar errors can be detected in the rival temple, nor will they allow the great Engliſh architect to emulate the fame of Michelagnuolo, and his ſucceſſors in that ſtupendous ſtructure. Acknowledging my incompetence to decide upon the validity of ſuch allegations, I will only expreſs the ſatisfaction I ſhould feel, were the queſtion agitated by any of the learned architects who ſupport the credit of the Engliſh ſchool.

As to decoration, which muſt be ſuggeſted and regulated by taſte alone, it may be wiſhed that Sir Chriſtopher Wren had not divided the body of the church into two equal orders, inſtead of adding an attick only, as at St. Peter's, and that he had been more ſparing of feſtoons, which crowd the ſurface, already broken into minute ruſtic, to the very ſummit. Of the façade, and particularly of the two hemiſpherical porticos at either termination of the tranſept, too much cannot be ſaid in praiſe. The vaſt cupola, no leſs than the other parts of the ſtructures in connexion with it, when inſpected from one of the angular points of the building, acquires a greater harmony of parts, as the extreme length is

fore-

fore-ſhortened, and blends more accordantly with the whole.

It is well known, that the firſt deſign which he gave for this cathedral was more approved by its great author; and it has apparently ſome advantages over that which was finally adopted, after many interferences and deviations, made at the inſtance of thoſe who directed this ſumptuous work. Amongſt other points of ſuperiority may be noticed, that the whole fabrick conſiſted of one order only, inſtead of an equal diviſion into two, and the grand portico projected with a ſpace and elevation not unequal to that of Agrippa added to the Pantheon at Rome[e].

But the fame of Sir Chriſtopher Wren, as an architect of true taſte, is ſecurely eſtabliſhed by an elegant church of St. Stephen Walbroke, to which even foreigners conſent to allow an unqueſtionable praiſe. He has not

[e] *Dimenſions* of the intended church—Height 300 feet, diameter of the Cupola 120, length 430, breadth 300. Portico, octoſtyle, of 8½ diameter, length 100, height 45. The cupola was not riſing from a rotunda, as at preſent, but ſupported by ſmall buttreſſes. Plates of the plan and elevation have been publiſhed, and the model is ſtill ſhown at St. Paul's.

omitted

omitted a ſingle beauty of which the deſign was capable, but has applied them all with infinite grace.

We may conclude from its perfection, that he was not cramped and overruled in his original idea, which he had completed in his own mind previouſly to the commencement of the ſtructure; for nothing like an after thought, or ſubſtitution of one part for another, can be diſcovered in the whole. The cupola[f] reſts upon Corinthian columns of the fineſt proportions.

The library at Trinity College, Cambridge, exhibits more grandeur than any in Oxford; an effect which it owes as much to propriety of ſituation, as to the excellence of deſign[g]. It has been objected to Greenwich Hoſpital, that it conſiſts of two palaces exactly repeated, and appearing as wings without a body.

The Ranger's houſe is too inſignificant to terminate ſo magnificent an area, and would be well removed for the coloſſal ſtatue of Naval Victory 230 feet high, as propoſed by

[f] *Dimenſions.*—Ground plan 75 feet by 56; height of the cupola 58, diameter 38.

[g] 190 feet by 40, and 38 high.

Flaxman.

Flaxman. Bernini's Doric colonades at St. Peter's are not greatly ſuperior to thoſe at Greenwich [h]. That the firſt mentioned form a circle is a circumſtance of advantage, which is amply compenſated by the rich perſpective by which the others are cloſed.

Preſerved in the archives of All Souls College are the plans and elevations of a palace intended to be erected in St. James's Park. From theſe, it appears to have fewer faults than Hampton Court, Marlborough-houſe, or Wincheſter palace, but no excellence to cauſe regret, that it has never been built.

The monument [i] is more lofty than the famous hiſtorical columns of the ancients, but can offer no other point of compariſon. Much, indeed, it loſes by its unfavourable ſituation; had it been raiſed in the center of Lincoln's Inn Fields, its elevation would have been un-

[h] Each of the colonades is 20 feet high, and 347 feet long, with double columns, as at St. Peter's.

[i] The monument was begun in 1671, and finiſhed in 1677. It is 202 feet high, and contains 28,196 feet of ſolid Portland ſtone. The Antonine column at Rome is 175; the Trajan 147 feet; and that erected by Arcadius at Conſtantinople of the ſame height, when perfect. All the ancient pillars ſtood in the center of a forum or magnificent ſquare.

interrupted, and the event it was intended to commemorate, equally recorded. How often is architecture doomed to suffer from the obstinacy of superstition, or the local prejudices of mankind?

By the sarcastic wit of Swift, the censure of Pope, and the elegant criticism of Walpole, Blenheim was long condemned to be spoken of, if without contempt, rather as a monument of the gratitude than of the taste of the nation[1]. But Blenheim, since its environs have been so magnificently embellished, under Browne's direction, has acquired a new character. Its first panegyrist was Sir Joshua Reynolds, whose accurate judgment has been confirmed by the most accomplished critics of picturesque beauty, Gilpin and Price. The numerous turrets rising pyramidally lessen the ponderosity without a diminution of the grand effect of extent and solidity, which should be peculiar to a palace, built as a record to ages.

In this observation I beg to be understood, as not confounding architectural merit with the present picturesque effect, produced long since by a newly created landscape. When Vanbrugh imagined and completed Blenheim,

[1] "Candidis autem animis voluptatem præbuerint in conspicuo posita, quæ cuique magnifica merito contigerunt."

it had little advantage of correſponding ſcenery, but was deeply inveloped in formal plantations, labyrinths, and topiary works of box and yew.

Of Caſtle Howard, his next conſiderable work, the points of excellence are ſtill fewer; and there is an infinite littleneſs of parts perpetually interrupting the intended effect of a whole ſo greatly aſſiſted by magnificent environs.

Architecture flouriſhes only under the patronage of States, or of their moſt enlightened and opulent individuals. About the commencement of the preſent century, two noblemen, the earls of Pembroke and Burlington, were not only patrons, but eminent profeſſors. The reverence lord Pembroke ſhowed to the genius of Inigo Jones, and the inventions of lord Burlington, had an auſpicious influence in correcting the heavy and unclaſſical manner which frequently diſgraced the ſtructures of the laſt age, and of imparting ſomewhat of Italian grace to Engliſh manſions. Lord Burlington's moſt celebrated work, both for beauty and originality, is the aſſembly-room at York.

In his own caſino at Chiſwick, he has adopted the general idea of that built by Palladio,

ladio, near Vicenza, and called the Villa Capra or Rotonda[k]. Within ſide, much is ſacrificed to external ſymmetry, both in the

[k] In April 1796, when at Vicenza, I walked to the Rotonda, a villa of the Marcheſe Capra, a mile from the city gates, and one of the moſt celebrated works of the great reſtorer of architecture. Nothing can exceed both the plan and elevation, in ſimplicity, and commodiouſneſs. There are four porticos, four ſalas, or large parlours, with as many ſmaller adjoining, four ſtaircaſes, all of which communicate with the gallery of the cupola. Above is the ſame diſtribution of lodging rooms, and on the ground floor, of offices. Though not an inch of ſpace is unoccupied, convenience is never ſacrificed. The rotunda is 29 feet in diameter, the ſalas 24 feet by 15, and the length from one portico to another is 66 feet. As it is ſituated upon an inſulated acclivity, and conſequently expoſed, the coins of the houſe are very judiciouſly made to anſwer to the four cardinal points. Each portico is ſupported by ſix Ionic columns; the whole is conſtructed of brick, but incruſted with "intonaco" as hard as marble. The floors are likewiſe made of a compoſt of pounded brick with the beſt flaked lime and ſmall pieces of marble burned, not ſo as to diſſolve in water, but to break with eaſe, and thickly ſtuck in either at hazard or in figures. When rolled with a heavy roller the floor becomes highly poliſhed, ſo as to reſemble porphyry or verd antique. The marquis ſhewed me the whole with the greateſt politeneſs. He ſaid, that his houſe was originally built for the ſummer reſidence of four brothers of his family, with diſtinct apartments; and directed my attention to four original portraits of the great Italian architects Palladio, Scamozzi, Della Valle, and Sanſovino; the firſt mentioned is by Titian.

 poſition

position of the doors and windows, and in the size and proportion of the rooms.

By the judicious addition of two wings, and the exquisite taste which pervades the improvements lately made, Chiswick has acquired that which was originally deficient, and commodiousness is now added to architectural beauty[1].

Palladio's rotunda above mentioned, has excited a desire of imitation, and an ambition of improvement, which has failed, from a violation of the simplicity which confers all its excellence on the original. The houses at Mereworth and Footscray in Kent, and at Nuthall in Nottinghamshire, vary from their archetype with imperfect success. The four porticos, which constitute their decoration, are ill adapted to our climate, and the filling them up with apartments, as in some of these

[1] The connoisseur will here contemplate all that is exquisite in the Palladian architecture, and all that is fascinating in the Gothick style at Strawberry-hill, distant only a few miles. The noble architect, who pursued the study of English antiquities with so much science and grace withheld from his own work the merit of a perfect imitation. Strawberry-hill is yet the happiest attempt of the kind, as the numerous Chinese blunders, called "Gothick" by their inventors, will sufficiently prove.

inſtances, is litt e leſs than a ſoleciſm in architecture.

To the earls of Orford and Leiceſter, we owe two edifices, at Houghton and Holkham in Norfolk, which greatly exceed both in taſte and magnificence any that were erected in the reign of George II. Riply, ſo ſeverely ſatiriſed by Pope, and who loſt all credit in his portico at the Admiralty, gave the firſt plan of Houghton, and methodiſed the frequent alterations which were ſuggeſted by Lord Orford and his friends. A very ſplendid pile is the effect of their joint conſultations. Lord Leiceſter is ſaid to have imagined the whole of his palace at Holkham in his own mind, unaſſiſted by architects. Some credit is yet due in the execution to Bretingham, but more to Kent, who deſigned the noble hall terminated by a vaſt ſtaircaſe, producing in the whole, an impoſing effect of grandeur not to be equalled in England. There is, however, much more of the French than the Palladian ſtyle in both theſe celebrated buildings; particularly in the corridores and their appendages.

Burlington-houſe in Piccadilly, the noble owner was content to allow the praiſe of deſigning to Kent; but its chief excellence is due

to

to the accompaniment, which was planned by that claſſical peer. A more airy and elegant colonnade will be ſeldom ſeen, even in Italy.

James, who had gained no great credit in ſome of the fifty churches voted by Parliament in queen Anne's reign, had been employed by the duke of Chandos to build his houſe at Cannons, where he ſet taſte and expence equally at defiance. He ſucceeded much better in that which he deſigned for Sir Gregory Page, upon Blackheath. The laſt mentioned was completed from a plan in which ſome deviations were made, from that of Houghton. It is mortifying to the vanity of architects to reflect, that ſo few years have elapſed ſince the erection of theſe ſumptuous buildings, and the diſperſion of their materials by piece-meal.

Wanſtead-houſe in Epping Foreſt, to which foreigners aſſign more architectural merit than to moſt others of our noblemen's reſidences, was built from a deſign of Colin Campbell, the compiler of the Vitruvius Britannicus [m], where

[m] Vitruvius Britannicus by Colin Campbell, vol. i. publiſhed 1715; 2d 1717; 3d 1725; 4th by Woolfe and Gandon

where he is charged with having affumed to himfelf the exclufive credit of many defigns, to which he had flight pretenfions.

The prefent reign has been aufpicious to refinement in architecture, and as we have become more converfant with the antique and Roman models, by means of many fplendid publications, a ftyle has been introduced which is formed rather on that of the temples of Athens and Balbec fo elucidated, than of Palladio and his fchool, allowing the French manner to have been previoufly fuperfeded.

Adams may be confidered as the architect who firft adopted this innovation. The houfe he built for lord Scarfdale in Derbyfhire (although confiderably improved by Bonomi) abounds in parts collected from the fineft remains of Palmyra and Rome, and is truly a compofition of elegance and grandeur.

Shelburne-houfe in Berkeley-fquare, has a

Gandon 1767; and vol. v. 1771, in imperial folio. Woolfe and Gandon were both claffical architects. Woolfe built lord Shrewfbury's at Heythrop, and Gandon gave a moft correct and elegant defign for the county hall at Nottingham, of the Ionic order.

decorated ſimplicity, yet rich in effect, and ſeveral very noble apartments. Of the ſame deſcription is the houſe at Luton in Bedfordſhire, which, had the whole plan adopted by the late Lord Bute been carried into effect, would have been equalled by few of the reſidences of our nobility, in all that ſhould characteriſe a ſplendid manſion. The library is ſcarcely exceeded in England. In the front of Lord Buckingham's at Stowe, a certain flatneſs is relieved by an angular point of view where the portico becomes majeſtic.

The Adelphi in the Strand may be claſſed with our public works. Many faults have been detected by critics, as that the petty ornaments have been multiplied to exuberance, and that no ſtyle has been adhered to in particular. Conſidered as ſtreet architecture, the whole wants ſolidity, and the application of the plaſter to imitate ſtone has certainly failed.

Palladio, who invented, and ſo happily adopted it in the palaces which he built at Vicenza, had the advantage of climate, and two centuries expoſure to the air has done it but little detriment. But in England, and in a great city, this ſubſtitution had to reſiſt the effects

effects of an atmosphere perpetually charged with damps and the smoke of sea coal.

At Roehampton, Sir William Chambers built a villa for Lord Besborough, in which the portico is singularly correct and elegant; and a superb mansion for Lord Abercorn at Dudingstone near Edinburgh. By these he would have established his fame, had he not designed and undertaken Somerset-house, one of the most magnificent of our public buildings. In the construction and distribution of the subterraneous rooms he has displayed an admirable skill, and as public accommodation was chiefly to be consulted, few will deny that end to have been completely answered. In point of architectural merit some deficiences may be observed. Had the front retired from the street, and the antique altars and urns been totally omitted, or, at least, more sparingly placed above the cornices as finishing ornaments, there had been more dignity. Of the grandeur and true effect of the front above the Thames, as it is still unfinished, we can judge only in part. It has long since eclipsed the Adelphi in that uncommonly rich architectural view between the bridges of Blackfriars and Westminster.

Another public building applied to a different purpoſe, but of conſiderable merit in its particular ſtyle, was built by Dance. Few priſons in Europe have a more appropriate plan and conſtruction than Newgate.

At the Bank, much caprice appears to have been indulged. In the original building there is nothing remarkable, but the wings and corridore added by Sir Robert Taylor would have better ſuited a lawn than a ſtreet. No foreigner, from the external elevation of the great magazine of national wealth, could poſſibly gueſs that ſuch was its deſtination. Mr. Soane's maſſive wall with horizontal ſtripes, inſtead of ruſtic work, and his gateway, finiſhed by ſarcophagi, inſtead of a pediment, would not much help him in his conjecture.

The new buildings at Lincoln's Inn, as far as they are completed, add little to Sir R. Taylor's fame as an architect.

For truly claſſical deſign, in which no ornament is applied, but from an antique example, the chapel of Greenwich hoſpital, as reſtored by the Athenian Stewart, has no rival in England, I might almoſt add, in Italy. So pure a taſte and ſo characteriſtic a

magnificence

magnificence ſhould be conſulted and adopted in all eccleſiaſtical ſtructures, that may be hereafter erected upon the Grecian model.

In external decoration Holland has ſhewn a richneſs of fancy, although much leſs claſſical than that of Stuart. The embelliſhments withinſide of Carleton houſe and thoſe of Drury-lane theatre are very creditable proofs of his ſkill; but of the colonnade in Pall Mall the effect is puerile, for with all its pretenſions, it is merely a row of pillars, which are unneceſſary to any purpoſe, as they ſupport nothing. The houſes deſigned by him which front the Green Park have ornaments of too florid a ſtyle for ſtreet architecture.

Without entering into a particular detail of thoſe architects and their works, who conſtitute the Engliſh ſchool, I cannot omit a few names and places, which will not decline a competition with thoſe of other nations of Europe, excepting only Italy. The domeſtic architecture both of France and Germany, even in the manſions of the higher nobility, is inferior to our own. Moſt of the German palaces which I have ſeen, are very large, very white, and very ugly. The Germans have but one idea of magnificence, which is mag-

nitude; where they have attempted ornament in architecture, it is a mere curling up of small and discordant parts multiplied to absolute confusion, and more capricious than the worst examples of Borromini. Such may be observed in every capital of the German states, and it is not uncandid to include those of Schoenbrun and Belvidere, near Vienna, in this remark.

What has been termed street architecture, is in Germany upon a gigantic scale, which gives a truly noble air to their cities, particularly to the eye of an Englishman, who has been accustomed to consider each house as separately inhabited. But our love of individual houses, and comparatively small apartments, impoverishes our street views, by a sameness and repetition of diminutive edifices, so much alike, that it may be said of them

——— facies non omnibus una
Nec diversa tamen. OVID [n].

From this censure must be exempted several magnificent houses in the great squares;

[n] The windows being usually plain oblong perforations, without a finishing ornament, lose as much of real effect as the human countenance would do, without eye-brows.

yet,

yet, upon examination of the architectural members of which others are compofed, a deficiency of fymmetry will ftrike the moft cafual obferver. One inftance of many, are the three quarter pillars in Stratford-place.

In moft of the provincial towns in England fome public building attracts our notice, and the whole architecture of the city of Bath is fingularly beautiful. Wood, who built Prior Park for Mr. Allen, the friend of Pope, and Buckland for Sir John Throckmorton, was the original architect of moft of thofe ftructures which embellifh that city in fo high a degree.

To his defigns and to thofe of his fcholars, may be attributed the parades, the circus, the crefcent, and the new affembly-room. We have there dedicated to the public, edifices of as fplendid an appearance as that of the Italian palaces, in which their cities abound.

Payne has been employed at Worfop Manor, Wardour Caftle, and Thorndon, all of which are fumptuous, rather than beautiful.

In the northern counties, Carr has defigned feveral noble refidences; particularly that at Hare-wood for Mr. Lafcelles, which has a grand elevation. He has built likewife a

maufoleum

mausoleum for the late marquis of Rockingham, in Yorkshire.

Hiorne, who died prematurely°, exhibited much genius in the county sessions house and prison at Warwick, and was singularly happy in his imitation of the Gothick of the fifteenth century, in the church at Tetbury, Gloucestershire, and in a triangular tower in the duke of Norfolk's park at Arundel.

But to no individual architect will the English school be so much indebted as to Wyatt, for purity and beauty of style. Mr. Walpole has judiciously deprecated any farther attempts at refinement, and considers the Pantheon as the acmè of the art. Perhaps this very able architect has not surpassed his first claim to celebrity.

Two buildings, lately completed by him, have afforded a wider scope for his genius, than private houses could have given. They are a mausoleum for Lord Darnley at Cobham in Kent, and another for Lord Yarborough at Brocklesby in Lincolnshire.

The elevation of the new Trinity-house on Tower-hill by Jeffrey Wyatt, his brother,

° At Warwick, Æt. 45.

would have been ſtill more elegant, if it had not been overcharged with medallions and bas-reliefs.

At Dulwich is a caſino by Naſh, in which he has introduced a new ſtyle of country houſe, by combining the advantages of an Engliſh arrangement, with the beauty of a Palladian plan. If ſo claſſical an idea ſhould be adopted in other inſtances, there will be leſs cauſe for cenſuring ſo many architectural deformities as thoſe which are repeated in the environs of London, where it is ſeldom conſidered by the opulent who employ architects, "that taſte, and not expence, is the parent of beauty."

Indeed, the ambition of producing novelty, ſo conſpicuous in the preſent age, does not promiſe well for the national architecture.—A happy imitation is of much more value than a defective original; and to copy excellence with ſpirit and character, is a teſt of no inferior ability.

PART THE SECOND.

SCULPTURE.

"Omnes tacito quodam ſenſû ſine ullâ arte aut ratione, quæ ſint in artibus et in picturis et in ſignis et in aliis operibus, recta ac prava dijudicant."

Cic. de Orat. l. iii. p. 150.

PART THE SECOND.

SCULPTURE.

SECTION I.

IT is the opinion of the learned [a] Winckelmann that the art of ſculpture originated amongſt the Egyptians, the Etruſcans and Greeks, independently of each other; and that their firſt attempts were introduced and characteriſed by their public worſhip, or political eſtabliſhments.

The invention of ſculpture preceded that of letters, and probably that of painting, as it is the eaſier art. By the Etruſcans and Greeks a rude imitation of the human figure was attempted; long after ſome reſemblance to it

[a] Monumenti Antichi Inediti da Giovanni Winckelmann, Roma. 1767, c. i. p. 1.

had been formed by the Egyptians, both in clay and marble.

The thirty deities worſhipped in Greece, which were repreſented by ſquare ſtones, remained in the city of Phæra in Achaia; and were remarked by Pauſanias[b] in his journey through that province.

The Venus at Paphos was deſignated by a column, and even Cupid and the Graces, in the early ages, were ſimply oblong pieces of marble[c].

In a ſhort time, artiſts aroſe who ventured to engraft a head upon theſe blocks, and to diſtinguiſh by features, the one from the other. Of this practice, the firſt inſtances are of Jupiter Priapus and Terminus, and when theſe types of divinities were multiplied, and the heads of philoſophers and heroes were ſo placed, that deſcription of ſtatue was called "terminal" or "Hermæan."

As theſe rude ſtatuaries became more ſkilful, the heads acquired an air and character from bolder deſign and higher finiſhing; other parts of the body, particularly the arms and feet, were marked out, whilſt the trunk remained ſquare and unſculptured, or covered

[b] Pauſ. l. vii. p. 599. [c] Id. l. ix. p. 761, 786.

with

with a hard drapery of ſtrait and ſtiff plaits. The feet were cloſe and united, and the other parts, deſcribed as they were, could not ſuggeſt any idea of action. It is reported by Apollodorus[d], who had probably ſeen it, that the Palladium of Troy had the feet cloſely joined to each other; that the rudiments of ſculpture amongſt the Greeks and Egyptians had a poſitive reſemblance in the firſt formation of bodies in their ſtatues, proves no more, than that the original deſigns were the ſame in all nations. But if, at the ſame period, that the Egyptians could effect a certain degree of reſemblance to the human form, the Greeks could only make their blocks of marble ſmooth and ſquare, ſuch inability evinces, that they were not of the Egyptian ſchool of ſculpture.

Homer's deſcription of the ſhield of Achilles gives us reaſon to believe, that ſculpture had attained to conſiderable perfection when he compoſed the Iliad. We may infer from his ſilence in reſpect to painting, that ſculpture was proceeding towards its zenith, before the invention of the ſiſter art in Greece.

[d] L. iii. p. 20. a.

To their contemporary introduction two obstacles occurred, the usage of public worship, and the greater difficulty of one than of the other. As the art of sculptural design was inspired by the desire of representing their divinities, the ancients, if the artists were unknown, persuaded themselves, that these effigies had fallen down from heaven. To no effort of the painter, even when the walls of temples were adorned with pictures, did they attribute so great a degree of sanctity. Considering painting as the more difficult task, because the objects approach nearer to the real appearance of things, they require to be enlivened and made sensible by the management and easy gradation of light and shade, that though they are depicted upon an opake surface, they may present the reflection of a mirrour. In the representation of nature, the grand requisites are invention, design, and colouring. Sculpture is exempt, from the last mentioned, the difficulty of which is such as to exceed the talents of the majority of painters. If the Greeks had no knowledge of light and shade before the time of Apollodorus[e], the master of Zeuxis, the priority of

[e] Plutarch. p. 616.

the invention of ſculpture is a plain fact. Painting therefore may be conſidered as more difficult than ſculpture, in the ſame degree as mere invention is more eaſy than execution, after truth and nature. One of the chief advantages claimed by ſculpture is, that it brings nature embodied to our view, as the object is viſible and of a palpable form on all ſides, which alſo includes a difficulty of reaching perfection, from the power given of inſpecting it in every point. The painter can correct and efface his faults, whilſt thoſe of the ſtatuary are irreparable, and his moſt promiſing work may be ſpoiled by the ſlighteſt deviation from his model.

The art of ſculptural deſign made a ſlow progreſs in Egypt, from the ſeveral circumſtances of their never departing from the likeneſs of the Ethiopic features of the natives[f] to repreſent ideal beauty, their having been reſtricted by their government, which was conſolidated with their religion to one unvarying reſemblance of their gods, prieſts, and monarchs[g], and laſtly from their artiſts having

[f] Euſtath. ad Odyſs. Δ. p. 1484. Heſych.

[g] Diod. Sic. l. c. p. 44.

been

been employed in ſculpture merely as a trade that they had learned from their fathers, and which they were obliged to follow[h].

Yet, there were two epochs, or rather two manners, to be diſtinguiſhed in Egyptian ſculpture: the firſt retained its primitive diſcrimination till the annihilation of their ancient government, which proſcribed innovation or variety; nor does it appear that prior to the conqueſt of the Egyptians by the Greeks, that any memorable alteration had taken place. Perhaps the ſecond manner is not purely Egyptian, but a conceit in ſome of the Roman emperours, particularly Hadrian, to have ſtatues made with certain of the Egyptian characteriſtics.

In their genuine ſtatues we ſhall ſeek in vain for diſpoſition of parts or attitude, for muſcles, veins, or contractions. Their deities are all of them uniform and alike. Whether erect, ſitting or kneeling, their backs are conſtantly propped up by a pilaſter. The male deities have their hands and arms ſtretched and cloſely ſtuck to their ſides, and their feet are not parallel, but in the ſame line, one advanced before the other. In the female

[h] Diod. Sic. l. c. p. 68.

figures

figures we may obſerve, in thoſe at leaſt which are upright, that one hand is laid upon the breaſts. They are draped, but not a ſingle fold can be diſcovered; the clothing is ſo exactly adapted to the body, that it can be known only by examining the neck and legs. The other ſex are naked, excepting a kind of ſquare apron.

Notwithſtanding this total failure of attempt to imitate the human figure, animals of exquiſite workmanſhip were formed by theſe ſculptors, in which correctneſs in deſigning the bones and muſcles, and even an elegant contour and gradation in every part, will be allowed to exiſt. The Lions at the foot of the Capitol, thoſe at the fountain of the Acqua Felice, and the great Sphynx in the Borgheſe gardens at Rome, are excellent ſpecimens. In deſigning their double animals, the Egyptians were more conſiſtent than other nations, and ſhowed more ſkill in putting them together. For the Sphynx, which is ſimply a human head attached to the body of a brute, is an invention more conſonant to the œconomy of nature, than thoſe of the Greeks or Romans;—a Centaur can ſcarcely be ſuppoſed to have exiſted with ſuch a repetition

of parts, all the licence of fable being allowed. Deviations from the firſt manner had not fully prevailed during the Perſian dynaſty, but belong to the age of Alexander and the Ptolemies, who introduced the ſciences, together with the arts of Greece. A very ſtriking difference will be obſerved, not only in the mode of placing the arms, but in the diſtinguiſhing of the outer from the inner veſtment in the drapery, as well as the very high finiſhing of the heads.

Of the ſecond manner, or that adopted by the Romans about the reign of Hadrian, I will notice only the leading peculiarities. Theſe artiſts were ſo ambitious of making ſtatues in the true taſte of Egypt, that they procured even their materials, baſaltes and red granite, from that country; and conſidering the moſt antique ſpecimens as their models, were particularly careful to affix the Egyptian attributes. But the Antinous, although in the diſguiſe of an Egyptian, will be found by an attentive obſerver to be a Grecian, in the whole form of the head, its oval contour, the correctneſs of the profile, the fulneſs of the chin, and the ſuavity of the mouth. Such is the reſemblance in every known ſtatue of him

him by the Greek maſters, the far greater number of which have been diſcovered in the palaces and villa of Hadrian, who commanded that his favourite ſhould be deified in Egypt, where he died[i].

After the Egyptian works of art, the moſt ancient are thoſe of the Etruſcans. The firſt emigration to Etruria, was that of the Pelaſgi[k], a people of Arcadia, who brought with them the ſtyle of art at that time prevalent in Greece; which is evident from the Pelaſgo-Greek character obſervable on the Etruſco-pelaſgic Greek gems and monuments, from which original manner they departed in no inſtance[l]. About ſix centuries after that event, a ſecond and principal ſettlement was made by the Greeks, three hundred years before Herodotus, who fixes the date in the time of Lycurgus of Sparta. Theſe later coloniſts introduced the art of writing, and in proceſs of time, taught the Etruſcans their

i Pauſan. l. viii. p. 617. k Herod. l. i. p. 28.

l Scarabæi of the ſame early Pelaſgo-Greek work are found all over Greece and Egypt. At Ardea were vaſes, paintings, and characters, in the ſame ſtyle, but by Greek artiſts. PLINY.

ſculpture and deſign, together with their national hiſtory and that of their deities, in which they eventually attained to great excellence. Figures now ſeen on the moſt antique ſpecimens of Etruſcan art correſpond, generally ſpeaking, with the old mythology of Greece.

A league made by the Argivi, againſt the Thebans, and the expedition of the ſeven againſt Thebes, prior to the Trojan war, are the moſt remote and renowned events recorded in their annals. No memorial of this war is preſerved upon any monument of Grecian art, however ancient, but the names of five of the ſeven heroes are inſcribed on a gem, in the Etruſcan character[m]. This circumſtance may be admitted to prove that the coloniſts in Etruria practiſed arts unknown or diſuſed in the mother country, during ſo eventful a period, when the contentions of its chief ſtates were carried on with unremitted violence[n].

The Etruſcan ſtyle is deficient in grace and

[m] This gem, which is one of the moſt ancient known, was in the collection of baron Stoſch, ſold to the king of Pruſſia, and now in his cabinet at Dreſden.

[n] Thucyd. l. i. p. 5.

characteriſtic

characteriſtic expreſſion, ſo that the perſons repreſented were marked only by the attributes they bore, whether on their earthen vaſes or their pateræ of bronze. A leading diſtinction between the firſt and ſecond manner, both of deſign and ſculpture, is, that the hair was diſpoſed in minute rows of curls, as that of Hercules, in a bas relief on a ſquare altar in the muſeum of the Capitol, and the ſkin of the ſhe-wolf in the ſame collection, caſt in bronze when the Etruſcans exerciſed the arts at Rome[o].

Their drapery falls univerſally into ſtriated or ſerpentine folds, which hard manner ſome even of the Greek ſculptors adopted in their figures of the deities, with reverence to high and venerable antiquity, as well as to diſtinguiſh them from mortals. Several connoiſſeurs have aſſerted that ſome of the vaſes ſo called were not Etruſcan; many, however, which are genuine exhibit ſmall figures, as intaglios, relievos, and groupes. In Rome, there is not a ſingle Etruſcan ſtatue extant, for by ſtatues only could the judgment be

[o] Dionyſ. Halic. l. i. p. 64. Cic. Divinat. l. ii. c. 20. Orat. 3. in Catilinam.

directed

directed to a certain point of decifion, by which a complete fyftem might be formed of the defigns of thefe artifts.

So much has been premifed refpecting other nations before we treat of the Greeks, amongft whom the origin, progrefs, and decline of the arts may be more fatisfactorily traced, by inquiring into their religious fyftem, and hiftory.

In order to confider the arts of defign amongft the Greeks, and to account for their excellence in pourtraying the human figure, we muft apply the ideal to the objects of our fenfes, and the general form to the individual; combining them alfo with our idea of "the beautiful," as it is difperfed throughout univerfal nature. When we have attentively examined that fpecies of beauty in parts which is peculiar to the human form, we may determine with precifion what are the outlines and lineaments which, in a whole, compofe "the beautiful." Unity and fimplicity are the true principles of reafoning upon the exiftence of "the beautiful" in any object; and when thefe are connected by proportion and harmony, the effect is "the fublime." We frequently miftake the perfect for the

ſimply beautiful, which may be reduced to certain principles in practice, but can be ſcarcely defined[p].

The Greek ſculptors, who excelled in beauty of contour, choſe the ſeaſon of youth for the beſt models of their deities, in oppoſition to ſome of the great modern maſters, who have repreſented the muſcles and veins in ſtatues of every period of life. In youth, the aerial and the ſolid form ſeem to exiſt in the ſame body. Hence aroſe an abſtract and metaphyſical notion of an ethereal being ſubſtantiated and clothed in a bodily ſhape, but without partaking of the groſs materiality or debility of human nature[q].

Beauty, therefore, is of two ſpecies, ideal or abſtract, and individual or perſonal. But Nature fails in her end, from the accidents to which humanity is liable; ſo that we rarely ſee a form perfect in all its parts. There are heads and expreſſion of countenance to be

[p] Cicero (De Finibus, l. ii. c. 4.) makes Cotta obſerve that it is more eaſy to ſay "what the divinity is not than what he is"—an obſervation which may be applied to "the beautiful" in the arts, as being more eaſily felt, than defined.

[q] Cic. Nat. Deor. l. i. c. 17.

daily

daily ſeen, which may rival the Florentine Niobe or the Vatican Apollo, but it is only partial beauty. To remedy this defect, the Greek ſtatuaries, propoſing to themſelves objects of worſhip ſuperior to nature, always repreſented them in the ſpring tide of life and eternal youth. As the individual model could not be found, they applied themſelves to the ſtudy of ſelect parts in various bodies, and compoſed from them a more perfect form. The gymnaſtic exerciſes, eſpecially thoſe in Sparta, in which women publickly engaged, exhibited the moſt ſymmetrical human figures unencumbered by drapery, from whence the beſt examples might be ſelected. Theſe ſpectacles offered a large field to be fertiliſed by the imagination[r].

Proportions which approach neareſt to perfection conſtitute the beautiful, and are found only in the aſſemblage of what is remarkable in many difficult objects. Man cannot imagine any thing beyond the beauty of nature, and her defects are diſcoverable by him only from an attentive compariſon of individuals with each other. For ſuch examinations the cuſtoms of the Greeks allowed them frequent

[r] Ariſtophan. Pac. v. 761.

opportunity.

opportunity. Not only the public games above mentioned, but their dances both comic and ſerious, preſented to them a true picture of the paſſions, which their artiſts have ſo happily ſtudied, and expreſſed with ſo much ardour and truth. They were by theſe means enabled to diſcover and compare the ſpecific beauty excluſively appropriate to either ſex. Notwithſtanding the infinite variety of individual character from which they borrowed ſingle ideas, there reſulted a whole, the parts of which had an exact correſpondence, and all the ſymmetry of perfected nature. The laſt ornament of ſculpture is effect, which, like the poliſh of a column or the luſtre of a diamond, ſhould appear as a part inſeparable from the whole, to which it gives an air of inſtantaneous production, without betraying the traces of the chiſſel[s].

After this ſlight ſketch of the abſtract or ideal forms, I ſhall add ſome obſervations,

[s] Corpus hominis pulchrum eſt in quo non eminen venæ, nec oſſa numerantur. Dial. de corrupt. Eloquent. Pliny, l. 36. T. 2. p. 651. "Pythagoras Rheginus ex Italiâ, primus nervos et venas expreſſit, capillumque diligentius."

more in detail, of certain parts of the human body and their requiſites to conſtitute beauty, in the opinion of the ancients. In minutely examining thoſe members of the human figure by which alone expreſſion or action could be communicated to the mind of the ſpectator, an opinion will be hazarded, as well of what determines the beautiful and the deficient in beauty, as of what diſtinguiſhes the antique from the modern.

The primary parts in deſign are the head, the hands, and the feet[t]. In the head, eſſential beauty depends on the profile, particularly on the line which deſcribes the forehead and the noſe, in which the leaſt concavity or riſe increaſes or leſſens beauty, in its degree. The nearer a profile approaches to a right line, it is the more majeſtic in one, and the more lovely in the other ſex; to prove this propoſition, we may only remark its oppoſite.

The forehead to be handſome ſhould be low, an axiom ſo decidedly followed by the

[t] It is aſſerted by ſome authors, that ten times the length of the head is the juſt proportion of the human figure. Others ſay nine, or even eight times. The Apollo Belvidere and the Venus De' Medici have more than the proportion of ten faces.

Grecian

Grecian ſculptors, that it now infallibly diſtinguiſhes the antique, from the modern head. This axiom is founded on the tripartite diviſion of the human countenance, as well as of the whole figure by the ancients; ſo that the noſe ſhould occupy exactly one third part of the face. When the forehead is high the want of proportion is eaſily diſcovered by concealing it about a finger's breadth, at the roots of the hair. That deficiency in ſymmetry was remedied by the Greek women, who wore a diadema or fillet, and we have the authority of Horace (no mean judge) that a low forehead was a principal conſtituent of female beauty[u].

But, to its completion, ringlets of hair forming an arch round the temples, and coinciding to perfect the oval of the face, were indiſpenſable. A forehead ſo rounded was peculiar to the Greek female, and art readily adopted the luxuriance of nature. This ſhape of the forehead was conſidered as ſo generally requiſite to beauty, that in no ideal head ſhall we diſcover the locks falling in angles on the temples; a ſingularity which aſſiſts in the detection of modern heads en-

[u] "Inſignem tenui fronte Lycorida." Od. l. i. 33.

grafted upon antique ſtatues. By the artiſts of the later ages this obſervation was either not made, or not adhered to.

The eyes vary in largeneſs as well in nature as in art, which is obſervable in the repreſentation of their deities and heroes. Jupiter, Apollo, and Juno, have the eyelids acutely arched in the centre, and narrow at their extremities. In the heads of Minerva the eyes are as large as thoſe of the forementioned deities, but the arch is leſs elevated; in thoſe of Venus the ſhape of the eye is not ſo full, and the lower eyelid a little raiſed, which produces an air very characteriſtic of that goddeſs. Some of the Roman artiſts, as if ambitious of improving on the antique, have repreſented the eyes ſo orbicular, that they ſeem to ſtart from their ſockets, which may be obſerved in the Iſis, at Florence. The pupil is rarely marked in genuine antiques, though many Greek as well as Roman heads, in imitation of the Egyptian, have eyes made of jewels or glaſs to reſemble the natural iris. By examining many heads, it will be found that the ancients did not deſcribe the eyes uniformly; and it may be concluded, that the ſculptors in marble did not mark the pupils before

before the age of Hadrian, when it was generally done.

In the heads of ſtatues, eſpecially the ideal, the eyes appear to be more deeply ſet than in nature, which gives them an air of auſterity rather than of ſweetneſs. But theſe larger ſtatues were uſually placed diſtantly from the ſight; and if the eyes had projected as in nature, all effect of light and ſhade would have been loſt. Pindar[x] deſcribes beauty as reſiding in the eyebrows. It is formed by the regularly thin arch made by the hair, ſuch as I have witneſſed to be univerſal amongſt the women of Scio, the Chios of antiquity, and others of the Greek iſlands. This ſtrong contour of the eyebrows is expreſſed with great force, being merely a projection of the bone, particularly in Niobe and her daughters, at Florence. When "the ſublime" in ſtatuary yielded to "the graceful" by rounding and ſoftening the parts which were originally marked out with ſevere preciſion, even the eyebrows were ſculptured with more delicacy, in order to give greater ſoftneſs to the whole air. This circumſtance is remarkable in the

[x] Nem. 8. v. 3.

Mercury

Mercury of the Vatican, fo long miftaken for Antinous.

Theocritus[y] appears to have had a tafte for eyebrows joining over the nofe, as is common in Turkey, where the women encourage them to meet by various arts. In nature, I could not but confider them as a deformity, which I frequently noticed at Conftantinople; and the fculptors of Rome were of the fame opinion, for though the eyebrows of Auguftus were naturally joined, they corrected that defect in his ftatues: an air of difdain is expreffed by the fwelling of the noftrils, as in the Belvidere Apollo, whilft the general character of ferenity is given in the forehead. The chin acquires beauty from its folid round form, and as it contributes to the apparent convexity of the cheeks, which in many heads, not merely ideal, but taken from models in real life, feem to be difproportionately large. Yet the chin of the far-famed Venus of Medicis[z] is pofitively fquat and depreffed. Nor is the dim-

[y] Idyll. 8. v. 72.

[z] The exact height of the Venus de Medicis is four feet, eleven inches, and five lines.

> "Ipfa Venus pubem quoties velamena ponit
> Protegitur lævâ femireducta manu."
>
> Ovid. Art. Am. l. ii. v. 614.

ple, feigned by the poets to have been made by the little finger of Cupid, to be considered, according to the practice of the antique, as adding to beauty.

In adjusting and describing the hair infinite care was taken by the ancient masters, as being not only in itself essentially beautiful, but as heightening and relieving it in the first degree.

As they exerted all their talents in the workmanship of the hair, there are many specimens of variety in the different epochas of Greek sculpture. In figures of the most antique style it is minutely curled; loose and easy when the arts were at their zenith, and curiously plaited or coiled round a single bodkin, at their decline. The Deities were distinguished by a peculiar form and manner in which the hair was disposed, particularly that of Jupiter, which was never varied. Phidias formed his Jupiter upon the model of Homer[a], and neglected no circumstance of the hair.

[a] Plutarch mentions, that when Paulus Emilius visited the temple of Olympia, he exclaimed, "The Jupiter "of

hair. Three diſtinct manners of deſcribing the hair are noticeable in the ſtatues of Apollo. It is tied in a knot above the crown of the head; it is raiſed above the ears to the ſummit of the forehead, or it is looſely curled all over. The hair of Bacchus is as long, more ſoft in its appearance, and leſs curled than that of the Delphic god[b]. By cloſe ſhort hair over the brow, a full neck, and ſmall head, the ſtatues of Hercules are uniformly recognized. That of Satyrs and Fauns, young or old, is rough, with the ends a little bent, in imitation of the ſkin of goats, of whoſe nature they were ſaid to partake. The hair of Mercury is not long, but thickly criſped and curled.

When it was collected in a double knot

"of Phidias is the true Jupiter of Homer, Αριστον "των γραφεων Ομερον."—Lucian. Macrobius, Sat. l. v. c. 15. Valerius Max. Mem. l. iii. c. 7. Virgil, in his imitation of the Jupiter of Homer, does not deſcend to the particulars of his beard, hair, and eyebrows, for which omiſſion he has the cenſure of Macrobius, but the praiſe of Scaliger.

[b] Ovid Met. l. iii. p. 421; Tibull. l. i. Eleg. iv. v. 33; and Martial, l. i. Epig. 125.

and

and tied in the middle, on the crown of the head, it denoted virginity. Mr. Townley has a fine head of Diana ſo diſtinguiſhed. The form of the creſcent might have ſuggeſted the primary idea of attiring the head in a manner to reſemble it—or it may be imitative of flames, and applicable to the veſtal fire.

An attention equal to that with which they formed the head, the Greek ſculptors ſhewed in the extremities of the human figure. Both in the hands and feet they employed conſummate ſkill. Very few hands are preſerved. Thoſe of the Medicean Venus are reſtored as far as the elbow, but among antiques the beſt ſpecimens are a hand of one of the ſons of Niobe, at Florence, and of both the figures compoſing a groupe of Mercury and a Nymph in the garden of the Farneſe palace at Rome. In male figures an eſſential quality of beauty was the full and elevated cheſt; in the other ſex uniformity and compactneſs. The anterior trunk of the figure was never diſtended by corpulence or repletion, but made to repreſent that of a man awaking from a placid and ſound ſleep.

The feet of the Laocoon (for expreſſion of pain), the naked foot of the Venus Callipyges, and the ſandals of the Belvidere Apollo, are all exquiſite in their ſeveral modes of appropriate beauty.

SECTION II.

I SHALL not exceed the limits I have propoſed by offering a ſummary view of the different æras and ſchools of ſculpture in Greece, enumerating only their moſt famous maſters, with critical remarks on the ſpecimens which ſtill remain.

In the earlieſt æra of ſculpture in Greece three ſchools of deſign were eſtabliſhed; in the iſland of Ægina, at Corinth, and at Sicyon. This laſt city was ſtyled the mother of the arts [a], as Dipænus and Scillides, and alſo their diſciples had flouriſhed there; and after ſeven generations, Ariſtocles, the brother of Canacus, likewiſe a ſculptor of eminence, preſided over the ſame eſtabliſhment with undiminiſhed fame [b]. The ſchool of Ægina traced its origin to Dædalus of fabulous hiſ-

[a] Plin. l. xxxv. c. 40. L. xxxvi. c. 4.

[b] Pauſan. l. v. p. 437.

tory, and his contemporary Smilis made two ſtatues of Juno, one for her temple at Samos, and the other for that at Argos [c].

From theſe auſpicious dawnings of the arts three diſtinct ſchools aroſe, one of which was peculiar to Ionia, the others were fixed in Greece, at Athens, and at Sicyon, each of them ſhining with nearly equal ſplendour for ſeveral ages.

At the head of theſe artiſts is placed Myron, whoſe ſtatues of bronze [d] attracted the admiration of Greece, particularly a Diſcobolus noticed by Quinctilian [e], a repetition of which in marble is now in the collection of Mr. Townley. Phidias was the diſciple of Eladas and Ageladas [f], the probable contemporaries of Myron, and who flouriſhed in the ſixteenth Olympiad. We collect from Quinc-

c Id. l. vii. p. 531. d Cicero in Verrem, iv. c. 43.

e "Quid tam diſtortum et elaboratum, ut eſt ille Diſcobolos Myronis. Si quis tamen ut parum rectum improbet opus, nonne ab intellectû abfuerit? in quâ vel præcipue laudabilis eſt ipſa novitas ac difficultas."—Quinct. l. ii. c. xiv. p. 64. Plin. xxxiv. c. 19.

f Antholog. l. iv. c. xxii. p. 334.

tilian

tilian [g] that he excelled in imparting a celeſtial dignity to his figures of the Deities (Minerva at Athens, and Jupiter Olympus at Elis), particularly in thoſe wrought in ivory, many of which were leſs than the natural ſize. He caſt likewiſe in bronze. In the ſame age lived Polycletus, an artiſt of exquiſite grace and moſt correct finiſhing; the latter quality was the effect of his ſingular diligence. To the human figure he gave more than human beauty, but failed in expreſſing the majeſtic character of the gods [h].

The works of Egeſias were known by their hardneſs and ſublimity of manner [i].

The arts of deſign in Greece fluctuated with the varying fortunes of the ſeveral ſtates in which they were profeſſed; but they regularly accompanied Athens through all her viciſſitudes. Whether triumphant or depreſſed, in the progreſs of the arts we may mark her frequent changes with an almoſt hiſtorical exactneſs. The victories of Themiſtocles rendered that renowned city the aſy-

[g] Quinct. l. xii. c. 10.

[h] Id. Plin. l. xxxiv. p. 651. I. 2. Hardouini.

[i] Quinct. ut Supra.

lum

lum of philoſophy and genius, and the liberty ſo honourably acquired, extended the fame, whilſt it excited the emulation, of the Ionian and Sicilian coloniſts, with great ſucceſs. This happy epocha may be placed about fifty years after the defeat and expulſion of the Perſians [k].

Of the ſchool of Phidias the moſt diſtinguiſhed were Alcamenes of Athens, and Agoracritus of the iſland of Paros. Their rival ſkill was exerted in finiſhing a ſtatue of Venus, and the palm was partially adjudged by the Athenians to their own citizen [l].

Polycletus of Sicyon was the competitor with Phidias in an undertaking of more grandeur and conſequence than his uſual works. The inhabitants of Argos employed him for a coloſſal Juno, compoſed of gold and ivory, rather in emulation of, than to imitate, the Olympic Jupiter of Phidias. Two figures in bronze by Polycletus, repreſenting the canephoræ, or nymphs bearing in baſkets the ſymbols of Ceres to a ſacrifice, were taken from the Theſpians by Verres, and brought to

[k] Diod. Sicul. l. xii. p. 72. [l] Pauſan. l. i. p. 81.

Rome. They were eſteemed beyond any bronze figures exiſting at that time.

Such was his ſkill, that he completed the perfect figure of a man, which ſerved as a model to his ſucceſſors, and was conſidered by Lyſippus as the acmè of the art [m].

Whilſt Phidias in gold and ivory, and Polycletus in bronze, engroſſed to themſelves every excellence, Scopas acquired a ſcarcely inferior celebrity for his ſtatues in marble. The groupe of Niobe at Florence was attributed by Pliny to Scopas or Praxiteles, for he does not decide [n]. Againſt the pretenſions of the latter we may adduce the ſimplicity of drapery in the daughters, which evidently characteriſes an age immediately preceding that of Praxiteles. With greater probability, therefore, Scopas was the artiſt.

The fineſt fragment of Greek ſculpture now in England, is a head of Niobe (a repetition of that at Florence, but of very ſuperior

[m] Polycletus Sicyonius fecit et quem canona artifices vocant, lineamenta artis ex eo petentes, velut a lege quâdam.—Plin. l. xxxv. c. 19. Cicero (de claris Orator. c. 86) confounds the Doryphores with this ſtatue.

[n] Anthol. l. iv. c. 9.

work-

workmanſhip) which was brought from Rome by Lord Exeter, and by him preſented to Lord Yarborough.

The laſt ſculptor coeval with Phidias was Cteſilaus, who jointly with him and Polycletus finiſhed one of the three Amazons deſigned to decorate the temple of Diana at Epheſus, and the ſtatue of Pericles commended by Pliny. He allows to Cteſilaus[o] the ſingular felicity of giving a more noble air to his heroes, even than that which they poſſeſſed. Abbate Winckelmann[p], with that conſummate erudition with which he examines theſe ſubjects, contends againſt the received opinion that the Mirmillo or dying Gladiator in the Capitol, was the performance of this ſculptor.

Of the firſt ſtyle of the Grecians, ſo remarkable for ſimplicity and boldneſs, the æra was circumſcribed to the limits of fifty years, a period during which the arts had

[o] Plin. l. xxxiv. c. 19. "Mirum in hac arte eſt, quod viros nobiles nobiliores fecit."

[p] Mon. Ined. cap. iv. p. 71. Maffei Raccolt. di Stat. Tav. lxv.

arrived

arrived at their meridian of ſublimity[q]. The ſucceeding age introduces Praxiteles, who may be called the father of the ſecond manner, and whoſe works were diſcriminated by their flowing outline and delicacy of finiſhing. The elevation of Thebes[r] by Epaminondas[s] above the other ſtates of Greece, produced a complete change in her whole ſyſtem; but as ſoon as the Athenians recovered their former ſplendour, the arts, which had ever kept pace with it, revived with unabated vigour. Many works of Praxiteles are noticed by the hiſtorians and poets. His Venus of Gnidus in marble, attracted then no leſs admiration than what the Medicean has ſince done in the modern world; and his Apollo in bronze, called from the lizard on the trunk

[q] The names of Policles, Cephiſodorus, Leocares, and Hippodotus, are reſcued from oblivion by Pliny. The baſe inſcribed of the Ganymede of Leocares is ſtill preſerved in the Medici collection.

[r] Quinct. l. xii. c. 10. "Ad veritatem Lyſippum et Praxitelem acceſſiſſe optime affirmant." Plin. l. xxxiv. p. 726, ut ſup. "Praxiteles quoque in marmore felicior ideo et clarior eſt. Fecit tamen ex ære pulcherrima opera."

[s] Dionyſ. Halicarn. l. i. p. 3.

of the tree againſt which he reſts, " Sauroctonos," is ſtill the moſt curious in the Villa Albani, one of the firſt repoſitories in Rome. Praxiteles finiſhed likewiſe a ſmall ſtatue of Cupid breaking his bow and the ſkin of the lion thrown over the trunk [t], which was ſo eſteemed, that it was frequently copied in marble. Fourteen repetitions of this figure are known to exiſt, the fineſt of which is preſerved in the capitol at Rome. Mr. Townley has one which is very beautiful, and two others of conſiderable merit are in the collection at Wilton, and at Sir R. Worſley's in the iſle of Wight. A faun in the Pio-Clementine Muſeum in the Vatican is ſuppoſed to be a very excellent antique copy of the bronze by Praxiteles.

In the ſame collection is a repetition of the Gnidian Venus [u]. But the moſt elaborate male-ſtatue remains unappropriated, and the ſculptor of the Belvidere Apollo has eluded

[t] Calliſtratus.

[u] Scopas made another Venus which was draped, and Pliny aſſerts that it was more excellent than that of Phidias at Gnidus. Anthol. Epig. Antipatri et ſextum ab ipſo Eveni.

the cloſeſt inveſtigation of the Roman antiquaries. The name of Apollodorus of Athens appears on the plinth of the Venus of Medici, which has been detected as a modern forgery.

Not long after Praxiteles had ſignaliſed himſelf in ſtatuary, but particularly in bronze, appeared Lycippus, whoſe great merit was the having followed nature more ſcrupulouſly than his immediate predeceſſors. If, as Pliny ſtates, his works were ſo numerous as to amount to fifteen hundred, we have the more to regret that they were all of bronze, and irretrievably deſtroyed[x].

No authentic document remains, by which the age of Ageſander, Polydorus, and Athenodorus might be certified, but there are proofs, that Liſippus flouriſhed under the dominion of Alexander[y]. To theſe firſt mentioned artiſts is the Laocoon aſcribed by Pliny[z], and Winckelmann[a] conjectures that Ageſander was the father of the others, and finiſhed the

[x] Plin. l. xxxiv. tom. ii. p. 646.

[y] Diodor. Sicul. l. xvii. p. 579. [z] Plin. l. xxxvi. c. 4.

[a] Mon. Ined. p. 79.

Laocoon, which is the moſt difficult figure, whilſt thoſe of the two youths were left to his ſons.

In reply to thoſe who would inſinuate that this ſtatue is of a more recent date than the compoſition of the Æneid, he obſerves, that the hair of the two young men exactly reſembles that of the ſons of Niobe or the wreſtlers at Florence, the criterion of a much earlier æra.

Notwithſtanding the ancient atteſtations of its ſuperexcellence, it has been a queſtion agitated in the learned world, whether the groupe was formed upon Virgil's deſcription, or that it ſupplied the poet with the fiction. But the effect to be produced in either appears to have originated in diſtinct principles, of the one ſimply commiſeration of torture, of the other extreme horror.

In the age of the ſculptors of the Laocoon, Appolonius and Tauriſcus are conjectured to have flouriſhed; for their preciſe date is not known. They finiſhed that very celebrated groupe now at Naples, and called, "the Farneſe Bull." Dirce is repreſented in the act of being bound to the horns of the enraged animal, in order to precipitate her into the

ſea

fea by Zethus and Amphion, the fons of Antiopa, who is likewife there; and a fifth figure of a young man fitting in horror of fo cruel a punifhment, completes the rival groupe of the Laocoon [b]. The antique parts are in a fimilar ftyle to it, but the reftorations are numerous, and in fome inftances unaccordant. Upon an infcription, now obliterated, was traced the name of another artift, Menecrates; and we are told, that this vaft mafs of fculpture was formed out of a fingle block, in the ifland of Rhodes. Greece, after the death of Alexander the Great, lapfed into a ftate of dependence little better than flavery. Every territory was impoverifhed and laid wafte by the exorbitant impofition of taxes, or continuance of war. Under the oppreffion of their once favoured country the arts were neglected and nearly annihilated,

[b] Plin. l. xxxvi. c. 5.

The antique groupes feldom exceeded four or five figures, excepting the Niobe, which is compofed of fixteen. Cardinal Polignac, about 1730, difcovered amongft fome ruins, fuppofed to have been the palace of Marius, twelve female ftatues without heads. Lambert Sigifbert Adam, a French fculptor then at Rome, converted them at once into Achilles amidft the daughters of Lycomedes.

had

had they not found refuge in Aſia, in the patronage of the Seleucidæ [c].

Men of talents in every profeſſion, ſought in Egypt the encouragement afforded them by Ptolemy Soter, who exhibited a munificence worthy of Alexander, his predeceſſor in that kingdom.

Soon after the arts had baniſhed themſelves from Greece, liberty inſpired her laſt heroes, Aratus and Philipomanes, to attempt her reſtoration. Mutual jealouſy prevented that glorious end, and recourſe being had to the Romans againſt the Macedonian Philip, he was defeated and compelled to cede the provinces he had unjuſtly uſurped.

One hundred and ninety-four years before Chriſt, the Roman conſul Quintus Flaminius proclaimed at Corinth univerſal liberty to Greece; and the public tranquillity conſequent on that event, introduced one of the moſt memorable æras of the arts.

Immediately, upon their arrival, Calliſtratus, Athenæus, and Policles, were the moſt admired maſters of ſculpture. Policles diſtinguiſhed himſelf by a ſtatue of the Hermaphrodite,

[c] Polyb. l. xvii. p. 97.

phrodite, now in the Borghese Villa at Rome. Apollonius the Athenian made the Torso of Hercules in the Belvidere, which was esteemed by Michel-Agnuolo superior to any perfect statue discovered, at that period, in Rome.

But the restless genius of the Grecians incited them to acts by which they lost the liberty they strove to defend, before aggression had been made by the Romans, to whom the Achæan league had administered a plausible cause of offence. L. Mummius, the consul, was directed to lay siege to Corinth. The capture of a city so famed as a repository of all that was perfect in the arts, provoked the avarice of the Roman conqueror, who restrained no excess of predatory violence. By transporting so many superb works of taste to Rome to grace his triumph, he excited the admiration of his fellow citizens, the consequence of which was an insatiable ardour of possessing them. Thus the dæmon of appropriation exhausted the temples, and pillaged the shrines of the most venerable antiquity, and eventually transferred the seat of the arts from Athens to the growing metropolis of the world.

" Græcia

"Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio."

Hor. Ep. l. ii. p. 1.

Sicyon at the same time had been ravaged by M. Scaurus, and Sparta by Muræna and Varro; so that to the Greeks the most excellent painting and statuary, with the power of restoring these arts, so long their boast and their delight, were lost for ever. Nor was the fate of the arts in Egypt more successful. The cruelties of the seventh Ptolemy had driven them from his court, and after the defeat of Antiochus and the Seleucidæ, they found in Attalus, king of Pergamus, a sole but very munificent protector. The death of Attalus, with the immediate alienation of his territory to the Romans, contributed much to the total extinction of the arts in Greece, which was complete when Augustus disfranchised Athens, and dispersed the citizens, on account of their attachment to M. Antony[d].

In the desolation of Athens all Greece was involved. Thebes, Sparta, and Mycene, re-

[d] Dio. Cass. l. liv. c. 7.

tained

tained little more than their names[e]. Sylla had depredated three of the richeſt and moſt ſacred temples, that of Apollo at Delphos, of Æſculapius in Epidaurus, and of Jupiter at Elis. Magna Græcia and Sicily had ſhared the general calamity in an equal extent[f].

After this melancholy view of fallen Greece we may find ſome ſatisfaction in directing our minds to the introduction of the arts at Rome, and to the liberal encouragement which men of talents experienced even from their haughty and rapacious conquerors.

Paſiteles (a name which has been confounded with Praxiteles) was a native of Calabria, and caſt in ſilver Roſcius, the celebrated actor, as an infant lying in a cradle, and entwined by a ſerpent, a ſituation of danger from which his nurſe is ſaid to have pre-

[e] Pauſan. l. ix. p. 727. Appian. Bell. Civ. l. ii. p. 232.

[f] Strabo, l. vi. p. 272. The palace of Attalus abounded in the fineſt ſtatuary, as is mentioned by Pliny, all of which was brought to Rome; and the pillage of ſculpture made by Verres when præfect of Sicily to enrich his gallery, was a principal charge of crimination by Cicero, in his ſpirited oration againſt him. Liv. l. xxv. c. 40. Juvenal, Sat. viii. v. 87.

ſerved him[g]. Nearly about the ſame time, Archeſilaus and Evander were in great requeſt at Rome. By the profuſe and wealthy Lucullus, Archeſilaus was patronized; and both theſe artiſts had gained celebrity by their works in chalk, modelled probably from the fineſt antiques, as well as being ſpecimens of their own invention. A Venus, made for Julius Cæſar, and the reſtoration of a head of Diana for a ſtatue, the original work of Timotheus, the contemporary of Scopas, by the command of Auguſtus, are noticed by Pliny as their chief works, and aſcertain their æra and their fame. Horace alludes to the ſuperior ſtyle of Evander in bas-reliefs[h].

[g] Cicero de Divinat. l. i. c. 36. Plin. l. xxxv. c. 45. Such was the profuſion of the Romans after their conſular government was extinguiſhed, that a ſtatue of Victory in the Capitol was erected of maſſive gold, and weighed 120lb. A pearl valued at 1000*l.* Engliſh money was cut in two, to make ear-rings for the ſtatue of Vênus in the Pantheon. M. Antony gave one half to Cleopatra, who ſwallowed it diſſolved in vinegar.

[h] ——— "menſâve catillum
Evandri manibus tritum dejecit."
Hor. Serm. l. i. ſ. iii. v. 91.

Among

Among the monuments of ſculpture made at Rome, in theſe laſt days of her republic, and certainly by Grecian artiſts, are the two ſtatues of the Thracian kings, as priſoners at a triumph, in grey marble. Theſe were kings of the Scordiſci, a rude people, who were defeated by M. Licinius Lucullus, the brother of the magnificent ſenator. Exaſperated by their repeated perfidy, he commanded their hands to be cut off, a circumſtance of cruelty repreſented in the marble which now remains in the muſeum of the capitol.

The ſtatue of Pompey [i], now in the hall of the Spada palace, but originally ſtanding in the Curia or baſilica of Pompey, in which Cæſar aſſembled the ſenate, and at the baſe of which he fell, affords a ſingular proof of a deviation from the known cuſtom of the Romans, who repreſented their living heroes in armour [k]. But the great triumvir is ſculptured as a deified hero, naked and of coloſſal proportions.

i Diodorus Siculus, l. i. p. 45.

k "Græca res eſt nihil velare: at contra Romana ac militaris thoracas addere." Plin. l. xxxiv. c. 10.

Abbâte Winckelmann very ingeniouſly ſuggeſts, that the ſtatue denominated Cincinnatus at Verſailles, and another called Marcus Agrippa at Venice, are of an æra diſtinct from that of thoſe celebrated Romans, and not the portraits of the perſons to whom they have been ſo long attributed. In fact, that they are in a much earlier ſtyle, he ſhows with ſufficient evidence[l].

We muſt now conſider the arts as tranſplanted into Rome, although profeſſed, almoſt excluſively, by Greeks, for the very oppreſſors and depredators of Greece became their moſt liberal patrons. Cæſar, when in a private ſtation, had made an extenſive collection of pictures, intaglios and ſmall figures in ivory and bronze, which he dedicated by a public benefaction, when, as dictator, he built a temple to Venus Genetrix. His magnificent Forum is an inſtance of his deſire to promote the grandeur of the imperial city; and he may be ſaid to have left the love of the arts, as a kind of heritage, to the Romans[m]. Auguſtus merited the eulogium of Livy, who

l Monum. Ined. T. i. p. 88.

m Plin. l. xxxvii. c. 1. Suetonius. Jul. c. 28.

honours

honours him as the reſtorer of the temples of the Gods. He aſſembled from every part of Greece the ſtatues of the deities of the moſt genuine workmanſhip, with which he embelliſhed Rome, whilſt he encouraged a prevailing mode of figuring eminent perſons of either ſex in ſtatuary, as portraits, which were placed in the public edifices[n], or religiouſly preſerved in their own. It is worthy of remark, that of this Emperor two ſtatues only are allowed to be real portraits; one in the Muſeum of the Capitol holding the prow of a ſhip[o] in reference to the victory at Actium, and the other was formerly in the Rondonini collection at Rome.

Cleopatra, ſo unfortunately famous for her beauty and profuſe magnificence, cheriſhed the arts in Egypt. She gave a ſtatue of Venus to Julius Cæſar to furniſh the temple he was then building at Rome; with Marc Antony ſhe ſhared the ſpoils of Greece and of Pergamus, and to the Attalian Library, which ſhe procured from him, were added ſome of

[n] Id. Calig. c. 34. where he aſſerts that Caligula threw down the ſtatues of eminent men erected by Auguſtus in the Forum.

[o] Maffei Raccolt. di Stat. Tav. 16.

the

the fineſt works, both of ſculpture and painting, which exiſted at that time. Two ſtatues, ſaid to repreſent this gorgeous queen, of which that in the Belvidere is the more celebrated, are rather imperfectly authenticated[p].

The conduct of Auguſtus towards the Greeks, after he aſſumed the imperial government, was moderate and diſcreet, and ſuch was continued by his immediate ſucceſſors till the reign of Caligula. By him was diſpatched Memmius Regulus with a command to collect from every city the ſtatues which had been conſidered as its peculiar boaſt. With ſo much exactneſs were theſe orders obeyed, that the fineſt pieces of art were brought to Rome, in a profuſion by which his palaces were crowded, and many were diſtributed in his numerous villas. Not even the Olympian Jupiter at Elis, compoſed of gold and ivory, by Phidias, would have been preſerved from the active rapacity of Regulus, but that the artiſts had aſſured him it would not bear removal[q].

To the æra of Claudius is referred a beautiful groupe in the Villa Lodoviſi at Rome,

[p] Mon. Ined. T. 1. p. 90.

[q] Joſephus Ant. Jud. l. xix. c. 1.

long

long considered as representing the tragic story of Pætus and Arria, which has been pathetically told by Pliny Junior in his epistles, by Tacitus and Catullus. Different opinions are maintained by the connoisseurs. Maffei affirms it to be Menophilus and Derettina the daughter of Mithridates king of Pontus[r]; and Gronovius[s], more plausibly, that it alludes to the story of Macarius and Canace, the children of Œolus. We are informed by Pausanias[t], that from the temple of Delphos only, five hundred statues were transported to Rome by the insatiable Nero, who employed Zenodorus to cast a colossal statue of himself in bronze, one hundred and ten feet high. Two very remarkable statues now existing at Rome, the Belvidere Apollo, and that usually called the Gladiator in the Villa Borghese, are supposed to have been part of this spoil. By the total silence of Pliny respecting these singular specimens, we are thrown upon conjecture; and in this omission he passes over the statues

[r] Amm. Marcell. l. 16.

[s] Thesaur. Ant. Græc. T. 3. tab. xxx.

[t] Pausan. l, x. p. 813. Id. l. viii. p. 694. Strabo l. x. p. 459.

of Pallas by Evodius, and of Hercules by Lycippus, which are particularly ſpecified as having been brought from Grecian cities[u].

Nero, when in poſſeſſion of theſe exquiſite antiques, ſhowed the perverſion of his taſte by covering thoſe of bronze with gilding, and ſome even of marble are known to have been ſo disfigured by his ridiculous profuſeneſs.

With reſpect to the ſtate of the arts in this age, we are enabled to decide favourably by the inſpection of the triumphal arch of Titus, and the frize of the temple of Minerva, in the Forum built by Domitian.

In the particular kind of ſculpture applied to bas-reliefs and trophies, the artiſts may be diſtinguiſhed by ſuperior elegance and ſkill, which is evinced by many beautiful remains. Of ſuch magnitude were the architectural plans adopted by Trajan, that men of talents in every deſcription of art were invited to ſignaliſe themſelves, under his munificent patronage, in every region of the empire. The ſumptuous edifices which he erected, ap-

[u] Pliny mentions a ſtatue of Alexander the Great by Lycippus, l. xxxix. c. 19. Valois des richeſſes du Temple de Delphos. Mem. Acad. Inſc. T. 3.

pear to have exhausted the powers of human construction, of the extent and vastness of which we can now form conclusions only by their ruins. His bridge over the Danube, his triumphal arch at Ancona, his Forum, the site of which is now marked out by the historical column, raise his fame, as an encourager of the arts, far beyond his predecessors.

Under the auspices of Hadrian, the successor of Trajan, the arts maintained a progressive degree of excellence. He was eminently accomplished, not only as an admirer, but was himself an artist. Every province in Greece enjoyed his munificence, and the temples of Jupiter at Athens which he restored[x], and that of Cyzicum, on the shores of Propontis, which he built, were stupendous monuments of imperial splendour. Having, for eighteen years, been engaged in visiting the most distant parts of the Roman empire, he resolved to construct his villa at Tivoli; in which not only exact models of the most celebrated buildings he had seen should be erected, but that they should be furnished

[x] Pausan. l. v. p. 406.

with originals, or the fineſt copies, of the moſt admirable ſtatues. His correct judgment in all works of art contributed more to the abſolute ſuperiority of this collection, than the mere power of expending unlimited treaſures to procure it.

It was by Hadrian that the faſhion of having portraits in ſtatuary was ſo generally extended amongſt the noble and opulent citizens of Rome. In his own villa at Tivoli, were placed, by his command, the ſtatues and buſts not only of all his living, but of his deceaſed friends[y]. Of his favourite Antinous, in various characters, there are infinite repetitions. That moſt valued, was found on the Eſquiline hill, and was placed by Leo X. in the Vatican; but it has lately been deſcribed as Mercury, by a critic of ſingular erudition[z]. Another was found about 1770, in the Thermæ Maritimæ of Hadrian, near Oſtia, by Mr. Gavin Hamilton, late of Rome. It repreſents Antinous, in the mythological character of Abundance, and is now in the collection of the Hon. J. Smith Barry, at Beaumont in

y Zephilin. Epit. Dion. Caſſ. Hadrian, p. 246.

z Abbàte Viſconti Mus. Pio-Clem. T. i. p. 9—10.

Cheſhire.

Cheſhire. By the urbanity and kind communication of Mr. Townley, I am enabled to add in continuation of theſe remarks ſome extracts from the genuine letters of Mr. Hamilton, relative to his diſcovery of ſtatues.

Some curioſity will be excited, to inquire the names of thoſe artiſts who were ſo conſtantly employed, and ſo amply patroniſed by Hadrian. Thoſe only of Ariſtæus, Papias, and Zeno, occur on the plinths of fragments diſcovered amongſt the Tiburtine ruins.

SECTION III.

WE are now advancing rapidly to the decline. Of the two Antonines, M. Aurelius appears to have been the greater friend of the arts. His equeſtrian ſtatue in bronze in the area of the Capitol, is the firſt now exiſting in the world, and defies the competition of the modern artiſts[a]. This laſt epoch includes the reigns of Trajan, Hadrian, and the Antonines, and terminates within that of Commodus. It was moſt remarkable for the character and high finiſhing of heads intended as portraits, particularly of the imperial buſts, as of M. Aurelius, Commodus when young, and of Lucius Verus. The minute labour ſhewn in the hair is ſtrongly contraſted by the bold effect of the antique.

[a] The equeſtrian ſtatue of M. Aurelius was found in the pontificate of Sixtus IV. (1471, to 1484.) on the Cælian hill near the preſent church of St. John Lateran, who placed it in that area. Paul III. about 1540, removed it to the area of the Capitol, under the direction of Michelagnolo.

A ſtatue

A ſtatue ſaid to be of that degenerate monſter Commodus, in the character of a young Hercules, is in the Belvidere. The ſuperior finiſhing of the hair is a deciſive proof, according to the judicious Winckelmann, that it is a genuine Hercules of much higher antiquity[b].

But the total debaſement of ſculpture, in which cauſe none of its priſtine elegance could be traced, is moſt apparent in the bas-reliefs of two triumphal arches erected at Rome in the reign of Septimius Severus. In compariſon with the ſtate of the arts under the Antonines, the moſt unpractiſed eye will inſtantly diſcover a lamentable inferiority, not that the arts declined ſo ſuddenly, from a ſcarcity of thoſe who profeſſed them. For many portraits in marble, both of this emperour and his favourite miniſter Plautianus[c], afford a convincing proof, that though the ſculptors were many, yet that the art was in decay.

The ſeveral authors who have purſued this

[b] Mon. Ined. c. iv. p. 99.

[c] Gibbon's Roman Hiſt. V. I. p. 201. Herodian. l. iii. p. 122, 129.

inquiry with the moſt ample and critical inveſtigation are undecided in fixing the exact period of the extinction of the arts at Rome. Some allow no proofs of their exiſtence later than the Gordians, and by others they are extended to the reign of Licinius Gallienus, in the 268th year of Chriſtianity. Why the profeſſion of the arts ſhould, in a great meaſure, ceaſe, ſeveral cauſes may be given. Veneration for their anceſtors had filled moſt of the Roman houſes with ſtatuary, which diſgraced the efforts of later times by an evident ſuperiority. Their number, as well as their excellence, precluded any encouragement of artiſts, who were deficient both in ſcience and execution. It is aſſerted by Caſſiodorus, that the number of ſtatues in Rome nearly equalled that of its inhabitants, at a period of the moſt extenſive population.

When Conſtantine determined to eſtabliſh at Byzantium, another capital of the Roman world, he pillaged the old metropolis of its moſt valuable ſtatuary, to embelliſh a rival city. Thoſe cities of Greece which were contiguous ſupplied, of courſe, an eaſy prey. Implicit credit perhaps is not to be given to an author of ſuch queſtionable veracity as Cedrenus.

Cedrenus. From him we learn, that Conſtantine had collected the Olympic Jupiter of Phidias, the Gnidian Venus of Praxiteles, and a coloſſal Juno in bronze from her temple at Samos, not to detail more of his catalogue[d]. Theſe, according to the amplifying Nicætas, were broken in pieces or melted down at the ſurrender of the Eaſtern empire and its metropolis, in 1204, to the French and Venetians. The four bronze horſes in the Duomo of St. Mark at Venice, were preſerved[e] from deſtruction, and tranſported in triumph. From the reigns of the firſt Byzantine emperours to the immediate ſucceſſors of Theodoſius, we may perceive a ray of their former genius ſtill animating the Greek artiſts. The hiſtorical column of Arcadius roſe in no very unequal emulation of thoſe of Trajan and Antonine at Rome[f]. But, from many epigrams of the Anthologia, it is evident that able artiſts were to be found; and it may be candid to ſuppoſe, that ſuch praiſe was not, in every inſtance, extravagant or unmerited.

[d] Cedren. Hiſt. p. 322.
[e] Gibbon's Rom. Emp. v. ii. p. 240.
[f] Conſtantinople, Ant. and Mod. 4to. p. 112.

At

At the ſame time that Rome was laid waſte by the Goths, the works in bronze by the artiſts at Conſtantinople were held in conſiderable eſtimation.

In the concluſion of his hiſtory of the decline and fall of the Roman empire, the erudite Gibbon has given a perſpicuous and ſuccinct account of the four ſeveral cauſes to which the ruins of Rome may be aſcribed[g]. During the fifteenth century, Petrarch, and Poggius, the celebrated Florentine rhetorician and lawyer, very eloquently deplore this deſtruction, and particulariſe the dilapidation by which they were ſurrounded in their view of the imperial city, after many centuries of injury ſuſtained from the Goths, the zeal of the primitive chriſtans, the civil wars of her own nobility, and the waſte of materials, or the gradual decay of time.

Poggius aſſerts, that ſix perfect ſtatues only remained, of all the former ſplendour of the miſtreſs of the world[h]. Four were extant in the baths of Conſtantine; the others, that now

[g] Gibbon's Rom. Hiſt. v. xii. p. 400. 8vo.

[h] De varietate Fortunæ, p. 20.

on

on the Monte-cavallo, and the equeſtrian ſtatue of M. Aurelius. Of theſe five were of marble, and the ſixth of bronze.

To underſtand or appreciate juſtly theſe works of ancient art, appears to have been a qualification of which the natives of Rome were in no reſpect ambitious[i]; indeed to the ſame Poggius whom I have mentioned, we are indebted for the cultivation of taſte, and the ſucceſsful reſearches made ſoon after this dark period. To theſe circumſtances may be traced the revival of the arts in Italy[k]. He was the firſt collector in his own country, and what the circumſcribed fortune of an individual could not effect, the magnificence of his prince moſt amply ſupplied. Incited by his earneſt recommendation, the great Coſmo dè Medici acquired a love of the arts, and formed the beginnings of a cabinet. His ſucceſſors, as if with hereditary emulation,

[i] Invitus dico, nuſquam minus cognoſcitur Roma, quam Romæ. Poggii Epiſt. Fam. l. 6. 2.

[k] He ſent a monk to the iſland of Chios to collect marbles, of whom he complains, in one of his letters, as having diſingenuouſly purloined them.

have exerted every power of wealth or influence to render it the envy of Europe.

An inveſtigation of the remains of Roman grandeur, ſo long and ſeduloufly purſued, was rewarded by frequent diſcoveries of the fineſt antique ſculpture; and the artiſts of the modern ſchool eſtabliſhed at Florence, gave the firſt proofs of their ingenuity in reſtoring and adapting theſe precious fragments.

Of the age of the magnificent Leo the tenth, ſo intereſting to the lovers of literature and the arts, and of the enlightened individuals of the family to which he belonged, a moſt accurate and elegant hiſtory is now in the poſſeſſion of the publick[1]. As a collector of ſuperior judgment and ſucceſs I will only advert to cardinal Ferdinand dè Medici, in the garden of whoſe villa on the Trinita di Monte at Rome, the Venus, the groupe of Niobe, and many other ſtatues, were placed, and engroſſed the admiration of Europe.

Many curious particulars relative to the firſt diſcovery of thoſe antiques, in the ſixteenth century, which have retained a ſuperior

[1] Roſcoe's Life of Lorenzo dé Medici. 2 vols 4to, 1797.

degree of excellence, and are unrivalled by any which have been ſubſequently brought to light, are given by the Roman antiquaries[m]. A conciſe detail of ſome of the more remarkable may not be unintereſting, in a ſeries of inquiries which have facts for their object, rather than opinions, as they relate to the hiſtory of ſculpture.

I. The equeſtrian ſtatue of M. Aurelius was found in the Pontificate of Sixtus IV. (1471 to 1484) on the Cœlian-hill, near the preſent church of St. John Lateran, who placed it in that area. About the year 1540, it was removed to the Capitol, under the direction of Michelagnola.

II. The Torſo of Hercules in the Vatican, was found in the Campo de Fiori, in the time of Julius II.

III. The groupe of the Laocoon was diſcovered in the vineyard of Gualtieri, near the baths of Titus, by Felix de Fredis, in 1512, as

[m] Ficoroni Gemme Cetterate, including Notices of Diſcoveries. Flaminius Vacca, "Memorie di varie antichita trovate in diverſi loughi di Roma," 22 pages, printed at the end of Nardini's Roma Antica, and in Montfaucon.

recorded on his tomb in the church of Ara Cœli.

IV. In the reign of Leo X. the Antinous, or Mercury according to Viſconti[n], was found on the Eſquiline-hill, near the church of St. Martin.

V. Leo was likewiſe ſucceſsful in recovering from oblivion the Venus called de Medicis. It was found in the portico of Octavia, built by Auguſtus, near the theatre of Marcellus, in the modern " Peſcheria." Removed to the gallery at Florence by Coſmo III. 1676.

VI. The coloſſal Pompey of the Spada-palace, was found during the pontificate of Julius III. (1550 to 1555) near the church of St. Lorenzo in Damaſo.

VII. The Hercules and the group of Dirce Zethus and Amphion, called " Il toro," now at Naples, were dug up in the baths of Caracalla, and placed in the Farneſe palace about the middle of the ſixteenth century.

VIII. The Apollo Belvidere and the Gladiator of the Villa Borgheſe, were taken from

[n] Muſeo Pio-Clem. T. i. pl. 9, 10.

under

under the ruins of the palace and gardens of Nero at Antium, forty miles from Rome, when the Cafino was made there by Cardinal Borghefe, during the reign of Paul V. (1605 to 1621.)

IX. Soon afterward, the fleeping Faun, now in the Barbarini palace, was found near the maufoleum of Hadrian.

X. The Mirmillo Expirans, or Dying Gladiator of the Capitol, was dug up in the gardens of Saluft, on the Pincian-hill, now the Villa Borghefe. It was purchafed by Benedict the fourteenth of Cardinal Lodovifi.

XI. The fmall Harpocrates and the Venus of the Capitol were found at Tivoli in the fame reign.

XII. The Meleager, once in the Picchini collection, now in the Vatican, was found near the church of St. Bibiena.

Thefe chronological notices of the difcovery of ftatues might be continued to a farther extent; but to make a mere catalogue entertaining, is no eafy tafk.

Whilft the ardour of collecting antiques was in its full zenith, the great rivalfhip was carried on between the pontiffs and thofe cardinals who enjoyed their favour, either from

from motives of favouritiſm or conſanguinity.

It would be indulging a latitude of deſcription far beyond the limits of theſe pages, to offer even a bare enumeration of the collections which now exiſt at Rome. When I ſaw them in the year 1796, ſo vaſt was the aſſemblage, ſo infinite the variety, and ſo near the approach to excellence, that I found it much more eaſy to admire than to ſelect. Some ſtatues in each collection, are yet conſidered with a higher degree of praiſe by thoſe who are eminently qualified to decide.

Let me here be allowed to remember with pleaſure the liberal admittance which every viſitant will find in Italy to theſe ſuperb repoſitories of the arts, uninterrupted by petty objections or exorbitant demands of money. The permiſſion given to ſtrangers, particularly to artiſts, who are ſuffered to copy or make drawings from ſtatuary, by the modern poſſeſſors, is truly commendable; and emulates that greatneſs of mind diſplayed by thoſe who dedicated baths, theatres, and gardens, as public academies to the Roman people.

The

The ſtudy of the antique is facilitated by every poſſible mode. Not only by the eaſy acceſs to the ſtatues, and the ready information of men who have inveſtigated the ſubject with erudition and claſſical taſte; but it is brought nearer to us by numerous engravings of ſpirit and accuracy relative to each collection; which are frequently elucidated by critical eſſays on the ſubject[o].

It will be neceſſary to take a general view of the progreſs made in amaſſing theſe treaſures of antiquity in Italy, before other nations of Europe acquired a ſimilar taſte for the arts, and were ambitious of tranſporting to their own cabinets the monuments of Greek and Roman ſplendour.

As the city of Rome and its immediate

[o] Ædes Barbarinæ, fol. 1647. Wiſſ. Aldrovandi Statue di Roma, 12mo. 1558. Mon. Medices, 1590, di Domenico Montelatici. Villa Borgheſe, 8vo. 1700. Domenico dé Roſſi Raccolta di ſtatue antiche con le ſpoſitioni de P. A. Maffèi, fol. 1704. P. Lucatelli Muſ. Capitolinum, 4to. 1750. Muſeum Florentinum, fol. 1740. Raccolta di Statue Piraneſi. Monumenti Inedite (Villa Albani). Winckelmann, 2 vols. fol. 1767.

vicinity

vicinity contained the far greater number of these curiosities, the ecclesiastical authority was exerted in a prohibition of alienating any piece of sculpture, whilst the liberal price paid by the cardinals co-operated with the fear of censure, and was the cause, that almost all of great value, were retained in Italy.

Of foreign princes, the first who aspired to form a collection was the magnificent Francis the first, to decorate his palace of the Louvre. He sent to Rome Francesco Primaticcio, a very distinguished painter of history, who acquitted himself with so much skill and address, that he returned with 125 statues, busts, and mutilated figures. But the best of this collection were not antique. Barozzi was employed to cast and make models from the Laocoon, the Venus, and other statues then recently discovered, which he performed in bronze with the strength and beauty of the originals.

Prince Henry and his brother, afterward Charles I. of England, commissioned Sir Henry Wootton, their resident at Venice, but obtained few antiques. Their collection consisted principally

pally of ſmall bronzes exquiſitely copied by the Florentine artiſts. The earl of Arundel at the ſame time, with equal expence and more judgment, had began his collection of antiques, a minute account of which will be attempted in the ſequel.

Philip IV. of Spain was induced by the great Velaſquez to purchaſe marbles from Rome. Under the direction of that celebrated painter the firſt ſtatues of any merit were brought into Spain [p].

In Germany, no acquiſitions of this kind had been made till a much later period [q].

The Belvidere, in the palace of the Vatican, was the firſt repoſitory of ſculpture; and was originally built by Julius II. the immediate predeceſſor of Leo X. in whoſe pontificate it could boaſt, if not the "Apollo," the "Laocoon," the torſo of "Hercules," and

[p] The Palace of St. Idelfonſo has been enriched by the Odeſchalchi, and the collection of Chriſtina, queen of Sweden, and by Mengs's Etruſcan Vaſes.

[q] In the Electoral Palace at Dreſden are ſome fine Statues. The late king of Pruſſia purchaſed Cardinal Polignac's Marbles and Baron Stoſch's Gems, and furniſhed a gallery, from the antique, entirely from French artiſts.

the "Antinous." Cardinal Ferdinand de Medici procured the "Venus," the "Wreſtlers," the dancing "Faun," the "Niobe," and many others, which have been transferred from his Villa, to the gallery at Florence.

By Cardinal Alexander Farneſe, the heir of Paul III. were preſerved the "Hercules," and the grand groupe of "Dirce," both of which are removed to Naples.

Paul V. began the Borgheſe collection, now one of the fineſt and moſt ſelect in Rome. It contains the "Gladiator," a character diſputed by the learned Winckelmann[1].

The Barbarini marbles were procured by Urban VIII. of which the moſt celebrated are the ſleeping "Faun," and the buſts of "Marius" and "Sylla." Many have been diſperſed.

The Mattei collection was remarkable for the number and excellence of the bas-reliefs, and the bronze Eagle, which Giulio Romano delighted to copy in red chalk.

Cardinal Alexander Albani, the nephew

[1] It is reported, that a great part of this collection will be offered to ſale in England in the courſe of the next year.

of Clement XI. completed a gallery at his Villa; in which are exhibited many pieces of ſculpture, equally perfect and curious. Amongſt them is ſeen the "Apollo Sauroctonos," the fineſt bronze ſtatue in Rome.

During the reign of Benedict XIV. various diſcoveries were purſued with ſpirit and ſucceſs; particularly in the ſite of the ſtupendous villa of Hadrian at Tivoli.

That munificent Pontiff determined to appropriate one wing of the palace of the Campidoglio to their reception. The "Mirmillo," or dying Gladiator, the "Venus," and the "Agrippina," will attract immediate notice.

Pope Ganganelli (Clement XIV.) had made a collection of ſuch marbles as were found during his ſhort poſſeſſion of St. Peter's chair; and had deſigned a muſeum in the Vatican. His intentions have been very amply fulfilled by Braſchi (Pius VI.) and the repoſitory of the additions to the Belvidere, is diſtinguiſhed by their joint names[r]. Tivoli

[r] Muſæum Pio-Clementinum. The marbles have been partly publiſhed by the Abbate Viſconti, the preſent librarian at the Vatican.

has been found to be an almost inexhaustible mine; and has contributed greatly to this new museum.

The statue of "Tiberius," the comic poet "Pausidippus," and a groupe of "Esculapius and Hygeia," are the most remarkable. One of the rooms is filled with animals only; many of which may vie with those which for so long a time have engrossed the praise of connoisseurs[s].

These preliminary observations on the history of sculpture, may at least serve to introduce and elucidate our principal subject—the first dawning of classical taste in England. The singular height to which that taste has attained by the talents and liberality of those who have graced their country with many of the most perfect and genuine of antique remains, is an allowed proof of national superiority. It is a favour, which those who un-

[s] The five celebrated animals of antiquity (according to Lord Orford) are the Barbarini Goat, the Boar at Florence, the Mattei Eagle, that at Strawberry Hill, found near the baths of Caracalla in 1742, and Mr. Duncombe's Dog. Mr. Townley has a groupe of dogs and an eagle which rival them.

derstand

derſtand and value the arts, are proud to acknowledge.

In the reigns of James and Charles I. Thomas Howard, earl of Arundel, ill-requited for the ſervices of his illuſtrious family in the cauſe of the Stuarts, paſſed many years of his life on the continent; and indulged his genius in the more elegant purſuits of literature and the arts. Endowed[s] by nature with taſte and diſcernment, he became the patron of learning and ingenuity, and happily projected the improvement of his own country, by propoſing the ſtudy of the elements of claſſical architecture, and the arts of deſign. Upon his return to England, his palace on the banks of the Thames, and his country retreat at Albury in Surrey, were reſorted to by men of talents, who were inſtructed by his conſummate judgment, and ſupported by his munificence.

[s] The improvement of the buildings in Weſtminſter was committed to Lord A. and Inigo Jones (Rymer's Fœdera, v. xviii. p. 97), and in 1618 other peers were included with him in a commiſſion to reduce to uniformity Lincoln's Inn Fields, &c. Inigo Jones's deſigns of Covent Garden and Lincoln's Inn Fields are now in Lord Pembroke's poſſeſſion at Wilton.

munificence. He maintained Franciscus Junius and Oughtred the mathematician; he patronized Inigo Jones and Vandyke; he brought over Wenceslaus Hollar[t], the first engraver of merit, and encouraged him in England; and he employed Nicholas Stone, Le Seur, and Fanelli, the first who practised their art of sculpture in this kingdom. It was from the example and recommendation of Lord Arundel, and a very inferior cause, the envy of the favourite Villiers, that Charles I. was originally induced to study and encourage the arts. His taste was refined and elegant, and, doubtless, he found his propensity to follow them perfectly natural. But such were his primary inducements.

When Lord Arundel determined to collect a gallery of statuary, he retained two men of letters for that purpose. The ingenious John

[t] The three most complete collections in England of Hollar's works are those in the possession of his Majesty, the Duke of Portland (Lord Oxford's), and that made by the present Duke of Norfolk. Hollar engraved two small views of Arundel House, and a view of London from the top of it—so rare, that they produced eleven guineas at a sale in 1799. He engraved likewise Arundel Castle, and Albury in Surrey.

Evelyn

Evelyn was ſent to Rome, and William Perry undertook a hazardous journey to the Greek iſlands and the Morea. In the iſlands of Paros and Delos, his indefatigable reſearches had been rewarded with ample ſucceſs, when, on his voyage to Smyrna, he was ſhipwrecked on the coaſt of Aſia oppoſite Samos, and eſcaped only with his life [u]. At Smyrna he acquired many marbles of extreme curioſity and value, particularly the celebrated Parian chronicle. Still the jealouſy of Villiers was active to interrupt Lord Arundel's purſuit, and the delight of his retired hours. Sir Thomas Roe, then embaſſador at the Porte, and conſequently obedient to the miniſter, was directed to purchaſe beyond Perry's ability; and to withhold from him every aſſiſtance in his diplomatic capacity, which he dared not openly to refuſe. The king had com-

[u] Sir T. Roe's Letters, fol. p. 594. "Neither am I (ſays the Duke of Bucks) as you rightly conjecture, ſo fond of antiquity, &c." Sir T. Roe gives very honourable teſtimony of Mr. Perry's perſeverance and ability, p. 495. "He hath viſited Pergamo, Samos, Epheſus, and other places; and hath raked together two hundred pieces, all broken and none entyre."

manded

manded Sir Kenelm Digby, previoufly in 1628, when admiral of a fleet in the Levant, to procure ftatues from that country; how many, or of what fubjects they were, the catalogue of his collection does not inform us[x]. Peacham fays, that they were chiefly brought from

[x] Abraham Vander-Dort was the keeper of King Charles I.'s cabinet at Whitehall. He compiled a catalogue of the pictures and ftatues, the MS. of which is in the Afhmolæan Mufeum at Oxford. Vertue copied it; and from that copy it was publifhed by Bathoe, 4to. 1757. It appears that the royal collection was numerous and valuable, but nothing can be more vague and undefined than the defcriptions as "an emperor's head—a woman's head—a Venus's body, &c." In the gallery at Somerfet Houfe 120 pieces of ftatuary appraifed at 2327*l.* 3*s.* In the Garden 20 appraifed at 1165*l.* 14*s.* In the Palace at Greenwich 230 at 13,780*l.* 13*s.* 6*d.* and at St. James's 29 at 656*l.* Among the ftatues, the copy of the Borghefe Gladiator (now at Houghton) fold for 300*l.* Apollo 120*l.* One of the Mufes 200*l.* Dejanira 200*l.* &c. Thefe prices, great as they may appear for the time, were given by foreign agents employed by Cardinal Mazarine, for his palace at Paris. Don Alonzo de Cardénas, embaffador to Cromwell, bought pictures and ftatues, which when landed at Corunna were conveyed to Madrid upon eighteen mules. Chriftina of Sweden and the Arch-Duke Leopold, governor of Flanders, were confiderable purchafers. Not

from the ruins of the Temple of Apollo at Delos [y].

Lord Arundel having aſſembled in his gallery his various acquiſitions from Greece and Rome, a period of his gratification arrived; and he was driven from his elegant retirement by the civil commotions, which were burſting into a flame of avowed hoſtility. He had adopted the following arrangement of his marbles. The ſtatues and buſts were placed in the gallery, the inſcribed marbles were inſerted into the wall of the garden of Arundel-houſe, and the inferior and mutilated ſtatues decorated a ſummer garden, which the earl had made at Lambeth. We learn from catalogues, that the Arundelian collection, when entire, contained 37 ſtatues, 128 buſts, and 250 inſcribed marbles, excluſive of ſarcophagi altars and fragments, and the ineſtimable gems.

Not one of theſe princes offered to give up theſe acquiſitions to Charles II. who perhaps did not regret it, as he had neither the virtue nor the taſte of his father. Chriſtina's purchaſes with the Odeſchalchi collection of ſtatues, &c. were reſold to Philip V. of Spain for the palace of St. Idelfonſo.

y Complete Gentleman, p. 107.

In 1642 Lord Arundel left England, never to return, and died at Padua in 1646.

It is ſaid that he took his collection with him, but it is more probable, that his gems, cabinet pictures, and curioſities only, ſuffered removal to Antwerp.

Of the fate of this collection, in the higheſt degree venerable to the Engliſh connoiſſeur, I have no apology to offer for a very minute account [a].

When Lord Arundel died, he made an

[a] The very honourable notice taken of the earl of Arundel in lord Orford's Anecdotes of Painting (vol. ii. p. 124 to 133), precludes the neceſſity of encomium; but I have ſtated ſome facts more fully, and others are collected from the ſame ſources.

In 1640, when at Dover, he made his will, which is given at length in the Anecdotes of the Howard Family by the late duke of Norfolk (8vo. 1769), and is a very manly and energetic compoſition, particularly when he implores Charles I. to do juſtice to his children, by the memory of his grandmother Mary Queen of Scots. He mentions his own monument to be erected in the ſepulchral chapel at Arundel, upon which was a female figure to be repreſented as ſitting, and to be carved by Franceſco Fanelli, and the inſcription to be written by his very learned librarian Franciſcus Junius. His intention was not fulfilled.

equal

equal partition between his elder ſon and ſucceſſor, and Sir William Howard, the unfortunate Viſcount Stafford.

Henry, earl of Arundel (the reſtored duke of Norfolk) ſucceeded to the elder ſhare, and being much under the influence of the learned Selden (who had been honoured by the friendſhip of earl Thomas) was perſuaded to give the inſcribed marbles to the Univerſity of Oxford. Evelyn, who had been inſtrumental to the original collection, added his ſuffrage. The ſame nobleman preſented part of the library of the kings of Hungary to the Royal Society; and many very valuable MSS. to the library of the College of Arms.

In the general confiſcation made by the parliament, the pictures and ſtatues remaining at Arundel-houſe were in ſome meaſure included. Many were obtained by Don Alonzo de Cardenas, the Spaniſh ambaſſador to Cromwell, and ſent into Spain, with the wrecks of the royal collection.

Arundel-houſe and gardens were converted into ſtreets about the year 1678, when it was determined to diſpoſe of the ſtatues by ſale. It was propoſed by the agents to ſell the whole collectively, but no purchaſer

could be found. A divifion into three lots was accepted. 1. Of thofe in the houfe; 2. of thofe in the garden; and 3dly, of thofe at Lambeth.

The firft, principally confifting of bufts, was purchafed by Lord Pembroke, and are at Wilton. The fecond was bought by Lord Lemfter (the father of the firft earl of Pomfret), who removed them to his feat at Eafton Nefton in Northamptonfhire. The price was only 300*l.* For the laft lot in Cuper's Gardens, near Lambeth, no purchafer appeared till 1717; when Mr. Waller, of the poet's family, gave 75*l.* and conveyed them to Beaconsfield in Buckinghamfhire. Mr. Freeman Cook had afterward half of them, which are at Fawley Court, in that county[b].

Upon the recommendation of Lord Burlington, who had invited him from Italy, Guelfi, a fcholar of Camillo Rufconi, was employed by Lord Pomfret to reftore the imperfect ftatues and torfo's. His heavy figure

[b] Some fragments fince difcovered in digging foundations for houfes in the Strand were fent to Worfop Manor. Dr. Ducarel procured etchings to be made from them.

on

on the monument of Secretary Craggs in Weſtminſter Abbey is a diſgraceful proof, how little qualified he was as an artiſt for ſo important a taſk. He miſconceived the character and attitude of almoſt every ſtatue he attempted to make perfect; and ruined the greater number of thoſe he was permitted to touch.

Mere workmanſhip is a very inſufficient qualification in him who would regain the perfection of any antique fragment. Yet even this Guelfi did not poſſeſs.

In the year 1755, Henrietta Louiſa, Counteſs Dowager of Pomfret, preſented the whole of them to the Univerſity of Oxford, whoſe gratitude was expreſſed in an oration by Mr. T. Warton, then profeſſor of poetry. They were conſigned to an unoccupied room of the Schools, where they remain, in a ſtate very unworthy of them. It is ſaid, that the late Lord Litchfield once intended to reſcue them from their preſent oblivious ſtation, and to build a receptacle in which they might be diſplayed to advantage [1].

[1] For this purpoſe the late Dr. F. Randolph, of Alban Hall, Oxford, bequeathed 1000*l*.

I know

I know not by what means Dr. Mead became poſſeſſed of Lord Arundel's favourite bronze head of Homer, which is introduced into his portrait by Vandyke[c]. At Dr. Mead's ſale it was purchaſed by Lord Exeter, who gave it to the Britiſh Muſeum[d].

The Cameos and Intaglias, amongſt which is the celebrated marriage of Cupid and Pſyche, were retained by a divorced ducheſs of Norfolk, and bequeathed by her to her ſecond huſband, Sir John Germaine. His widow, Lady Elizabeth Germaine, gave them to her neice Miſs Beauclerk, upon her marriage with Lord Charles Spencer, from whom they have paſſed to the preſent Duke of Marlborough. His grace has done them ample juſtice, in having them drawn and en-

[c] At Workſop Manor are two portraits of the earl and lady Alathea Talbot, his counteſs, by Paul Vanſomer, 1618. Lord A is repreſented ſitting, dreſſed in black, with the order of the Garter hanging from his neck. He points with his Marſhal's bâton to ſeveral ſtatues near him. Lord Orford (vol. ii. p. 5, 8vo.) omits theſe portraits. Amongſt Vertue's limnings of the Howard Family at Norfolk-houſe, are copies of them.

[d] It is engraved in the quarto edition of Pope's Odyſſey.

graved by Cipriani and Bartolozzi, in the firſt ſtyle of thoſe excellent artiſts[e].

Sir William Howard, when afterward Lord Stafford, ſucceeded to a houſe built for his mother, the Counteſs of Arundel, by Nicholas Stone in 1638. It ſtood near Buckingham Gate and was called Tarthall. The ſecond ſhare of Lord Arundel's curioſities was depoſited there, and was ſo valuable, as to produce at a ſale in 1720, 8852*l.* 11*s.* and the houſe was ſoon afterward levelled with the ground.

An ebony cabinet painted by Polenburg and Van Baſſan was purchaſed by the earl of Oxford for 310*l.* This ſingle article is mentioned only to convey an idea of the general value of the collection.

The "Marmora Oxonienſia[f]," a very expenſive work, was publiſhed in 1763 by Dr. Chandler, the very learned and ingenious traveller into Greece and Aſia Minor. He profeſſes

e Printed at the private expence of the duke of Marlborough, and never publiſhed. A copy in two volumes was ſold at an auction in 1798 for 86*l.*

f The particulars of the curioſities ſold, and of the money they produced, are taken from the Howard Anecdotes.

Pictures

professes to have been greatly assisted in his account of the statues and their characters, by Mr. Wood, the celebrated traveller to Balbec and Palmyra.

It appears, that Mr. Wood was better versed in architecture than in ancient sculpture. The drawing of the statues is, in repeated instances, extremely faulty and incor-

	£.	s.	d.
Pictures	812	18	0
Prints	168	17	4
Drawings	299	4	7
Japan	698	11	0
Gilt and other Plate	462	1	0
Crystal Vases	364	3	0
Agate Cups	163	16	0
Jewels and Curiosities	2467	7	10
Medals	50	10	6
Odd lots of Plate	170	6	7
Cabinets and China	1256	19	0
Household Furniture	1199	3	0
Several other lots	738	13	2
Total	8852	11	0

We can scarcely calculate the real value from this account, for connoisseurs were very few in 1720, and low prices were taken. What would such a collection produce in 1800, with any analogy to sales, as they are now conducted?

rect,

rect, and will bear no comparifon with fimilar works of Italian engravers.

Every lover of the arts will feel a real fatif-faction in anticipating the early application of the affluent fund eftablifhed by Dr. Rad-cliffe for the embellifhment of the Univer-fity, to an edifice fuitable to the reception of thefe valuable remains. A gallery, fo con-ftructed as to exhibit them in fucceffion, without offering a crowd to the firft view, would do honour to one of the national feats of learning and tafte.

We have in this age many fculptors who are fully competent to the reftoration of the Arundel marbles, and who could correct the errors, and fupply the inability of Guelfi. Amongft our virtuofi, already the poffeffors of fome of the fineft relics of Grecian art, thofe might be found who would contribute their opinions, as to the original deftination of fragments; and when they were affured, that their bequefts would not fhare the prefent oblivion of the Pomfret Benefac-tion, might be induced to complete a mu-feum worthy of Rome and Florence.

We fhould then, to ufe the expreffion of Peacham, " tranfplant old Greece into Eng-

 land."

land." The younger ſtudents of the univerſity would be encouraged to cultivate the arts in ſcience and practice, or would learn how to appreciate them; and thoſe who viſit Italy would be no longer conſpicuous only for their ignorance of the ſubjects they profeſs to admire. We might then aſſert our claims, and be allowed them.

"Nos etiam habemus eruditos oculos[1]."

For the foregoing obſervations upon ancient ſculpture I am much indebted to the criticiſms of Abbàte Winckelmann, but chiefly to the recollection of converſations with men of taſte, when I ſurveyed the antiquities of Rome in 1796. It was in that portentous moment which immediately preceded the ruin or diſperſion of ſo many of them. Modern virtuoſi muſt be content to follow the unſteady light held out by Pliny, as to the early hiſtory of the arts of Greece, but the trueſt judgment of them may be formed upon the taſte and preciſion of the elegant Quinctilian.

Mr. Gilpin has remarked that "animated

[1] Cicero, Epiſt. ad Atticum.

action

aſtion in ſtatues is the acmè of the art, as in the Laocoon, the Gladiators, and the Pancratiaſts at Florence. The Apollo Belvidere, &c. are in aſtion, which circumſtance is productive of grace. The Laocoon finds more admirers amongſt real judges. It is the more genuine work of Greek artiſts." The late preſident of the Royal Academy obſerves, "of the many thouſand ſtatues which we have, it muſt be confeſſed, that their general character is bordering, at leaſt, on inſipidity." Such critiques carry a high authority, but may be juſt only in a limited degree, and be more applicable to Roman portraits, than to ſtatues of Grecian ſimplicity and ſingle action.

The Medicean Venus does not expreſs ſtrong emotion, yet has been ſeldom thought inſipid. Perhaps the repoſe of the paſſions, after all, is moſt conformable to the powers of ſculpture, where the attention is ſuffered to dwell upon the repreſentation without being hurried through it by the violence of the action, or prejudiced againſt it, by the horror of the object.

It will be allowed that no circumſtance has tended ſo much to improve the national

ſtyle of deſign and painting, as the introduction of ſo many genuine antiques or correct copies of them into England. Although ſo few exiſted here, when Richardſon wrote his very uſeful eſſays on painting, he declares that " the genius who hovers over theſe venerable reliques, may be called the father of modern art[g]."

[g] Richardſon's Works, p. 232.

SECTION IV.

THE EARL OF ARUNDEL'S COLLECTION OF STATUARY NOW AT OXFORD.

"Marmoris aut eboris fabros aut æris amavit."
HOR. Ep. l. i. p. 1.

"Statues of men ſcarce leſs alive than they."
POPE, Epiſt. to Jervas.

1. *Jupitur Fulminans*, a ſtatue 2 f. 11½.—He is always repreſented in middle age without ſigns of decay, and never completely draped. Serenity diſtinguiſhes his heads from thoſe of Pluto. Both have frequently the cap called "modius," from its reſemblance to a buſhel. His figures univerſally correſpond with the Homeric deſcription. There are fine ſtatues and heads of Jupiter Fulminans at Florence; the Capitol, the Pio-Clem. Muſeum, and the Veroſpi Palace at Rome. This wants the right arm and the thunder-bolt.

2. *Minerva Galeata*, a ſtatue 8 f. 10½.—So reſtored by Guelfi, as the coloſſal torſo only is antique. The ægis[a] is diſplayed on the breaſt, and the tunic is ſcalloped and raiſed before. Pallas in every character is diſcriminated by the ſtraight plait of the inner veſt in the center.

3. *Minerva veſtita Pacifera*, a ſtatue 5 f. 6.—Said to have been formerly at Rome, where it was publiſhed by Biſchop. It reſembles a ſtatue now in the Muſ. Pio-Clem. publiſhed by Viſconti, which was found in the temple of Peace. The hair is ſhort, with a plain fillet; the right arm broken off, and the left is involved in the drapery, which is of good Greek ſculpture.

4. *Venus with the Dolphin*, a ſtatue 4 f. 5½.—In the attitude of the Medicean, but nearly five inches ſhorter. The head and left arm are reſtored. Guelfi diſcovered his ignorance of the antique by the ſtyle of the hair, which

[a] Nunc quoque ut attonitos formidine terreat hoſtes
Pectore in adverſo, quos fecit, ſuſtinet angues.
OVID. Met. l. iv. 863.

Guelfi has added the attributes given by Virgil.
"Parmamque ferens haſtamque trementem."
ÆN. ii. v. 175.

is

is prim and crifped, as if frefh from the curling iron. The double knot on the crown of the head, when pointing toward the ears, is appropriate to Diana, and is the fymbol of virginity. On many ftatues of Venus may be feen the hair collected in a double knot; but, in every inftance, pointing to the fore and back part of the head. It is fo in the "Venus Callipygis," which, though modern, is very claffical: in the Medicean, it is tied in a knot behind only[b].

5. *Venus Veftita*, a ftatue 4 f. 4½.—The antique part from below the breafts is of fine Grecian fculpture of the fecond æra; and the excellence of the drapery is fcarcely exceeded by that of the Mufe in the Muf. Florent. p. 17. I conjecture this to have been a Leda[c], and that the fwan was originally placed where the drapery is broken off, and the naked is fhown. The reftorations are very inferior, and the fame blunder refpecting the hair is repeated. It may be fufpected,

[b] "Crinis erat fimplex nodum collectus in unum."
OVID. Met. viii. 320.

The attribute of the Venus de' Medici is exactly defcribed by the fame poet. De Arte Amandi, l. ii. v. 613.

[c] Muf. Florent.

that

that the naked appearing in the fragmented part, was the work of Guelfi.

6. *Venus ſeminuda, e Balneo*, a ſtatue 4 f. 1¼.—The more ancient ſtatues of Venus, as that called "the Coan" by Praxiteles, were draped. Of this ſtatue the head and naked are ſuperior to the draped parts; but the whole of good ſculpture. In confirmation of the remark on No. 4, the hair has the double knot as in the Venus Callipygis in the Capitol at Rome, and it hangs in treſſes behind, as in the Venus called "della Conchiglia" in the gallery at Florence.

7. *Muſa Terpſichore*, a ſtatue 3 f. 10[1].—Fortunately untouched by Guelfi. She is repreſented ſitting, as that in the Muſ. Pio-Clem. which this ſtatue reſembles in every particular. The lyre and the fingers of the right hand only are wanting; and the whole is well worthy reſtoration. The hair of the head is in the free Greek ſtyle, and much more animated than that of the ſtatue I have cited in the Pope's collection.

8. *Muſa Clio*, a ſtatue 4 f. 6½.—So called

[1] It may be worthy remark, that in ſtatuary, there are four technical deſcriptions of ſtature. 1. Coloſſal; 2. Large life; 3. Life; and 4. Small life.

in

in Dr. Chandler's catalogue; but it has not a ſingle attribute of that Muſe; the total abſence of ſuch diſtinctions renders this ſtatue indeterminate. A Nymph or Prieſteſs in a ſimilar attitude, with the head and arm reſting in the lap, and ſitting before a tripod, is called by Winckelmann a Pythian Prieſteſs of Apollo conſidering the oracle. If the ſnakes were not wanting, it might be conſidered as Meduſa or Nemeſis, as a bronze in Lord Carliſle's collection. This figure has the tænia, which is uſually omitted when the expreſſion is that of violent grief, as in the Andromache [d].

9. *Diana Venatrix*, a ſtatue 4 f. 11½.—Much injured—wants arms; and the greyhound is modern. It exhibits ſome peculiarities of drapery [e]. Both the tænia and zona are

[d] Eſtuſæque comas et apertæ pectora matres
Significant luctum.

OVID. Met. l. xiii. 689.

[e] The veſt of females was anciently faſtened by two bandages. One which was tied cloſe under the breaſts, ſometimes flat and broad, and at others twiſted, but uſually viſible, was called (Ταινία) Tænia. The other was placed round the lower part of the waiſt at the junction of the hips, and was always concealed by the falling of the tunic.

are concealed by drapery falling over them. The form of the cothurnus[f] is very perfect and ſingular, as the naked feet appear above the ſandals.

10. *Flora*, a ſtatue 4 f. 5¼.—Is not unlike the celebrated Flora of the Medici collection, excepting the ſandals, and a fuller drapery. Both hands are loſt, and there is no poſitive attribute of the character. The knotted trunk of a tree upon which the left arm reſts, is not ſufficiently diſcriminative of the Goddeſs of flowers.

11. *A Bacchanal*, a ſtatue 4 f. 1½.—In its preſent reſtored ſtate one of the moſt ſtriking in this collection. The left hand is elevated and holds a bunch of grapes, at which he is looking wiſtfully; the right holds another

It was called (Ζωνη) Zona. "Solvere Zonam" is a well known phraſe. The Ceſtus of Venus (Κεςτοςιμας, Iliad. Ξ. v. 219—223) was the Zone.

"Nuda genu veſtem ritu ſuccincta Dianæ."
Ovid. Met. l. x. 536.

[f] ——— "levi de marmore tota
Puniceo ſtabis ſuras evincta cothurno."
Virg. Ecl. vii. 31. Æneid. l. i. 230, 237. Ovid. Faſt. l. v. 195.

with

with a patera, cloſe to the thigh. The head, both arms, right leg, and vine trunk, are reſtored by Guelfi. Abbate Winckelmann diſproves the pretenſions of this ſtatue to the repreſentation of a young Bacchus, from the ſhort criſped hair, which is never ſeen on the genuine ſtatues of that deity[g]. Another proof that it was not originally Bacchus, is, that to the left foot is attached the "ſcabillum[h]," as ſimilar to that of the Bacchanal or dancing Faun at Florence. The elevation of either foot is not ſo characteriſtic of Bacchus, as of thoſe by whom his orgies or myſtic dances were celebrated.

12. *Hercules Juvenis*, a ſtatue 4 f. 4.—The body is diſproportioned to the legs, which

[g] "La chioma di Bacco ſuol eſſer lunga quanto ella d'Apollo, ma meno innanellata, per eſprimere anche ne capelli morbidi e floſchi la mollezza di queſto Dio; onde ſcorgendoſene il contrario ne capelli corti e reciſi d'un preteſo Bacco nel Muſeo d'Osford; non credo che tale ſtatua anticamente abbia rappreſentato queſta Deita." Mon. Ined. T. i. 58.

[h] Scabillum, quod ex uno pede ſonare conſueverunt, inde ſonipes. Qui ſcabillum ſonabant (Οι ποδο-ψοφοι) vocantur. Salmaſii in Plin. Exercit. p. 998. It was an inſtrument uſed in the orgic dances to regulate the time.

have been adapted to it, probably before it was Lord Arundel's; for the whole is of bold antique ſculpture. The ſta e is naked; the left arm holds the Lion's kin and other drapery; and as the right is broken off, it is not eaſy to determine how it was employed. In the head is the known character of Hercules; but other circumſtances belong rather to an Athleta.

13. *Hercules with the Nemæan Lion*, 2 f. 8.—A repetition, in ſmall, of the Florentine. Muſ. Florent. pl. 55.

14. *Harpocrates-Cupido*, a ſtatue 2 f. 5½.—As deſcribed by Ovid. The head is modern and unappropriate.

15. *Hymen*, a ſtatue 5 f. 7½.—The greater part, if not the whole, modern.

16. *A Terminus*, 5 f. 8.—Evidently made up from ſeveral fragments without judgment.

17. *Camilla*, a ſtatue 6 f. 3¼.—Or rather, as the torſo only is antique, a Puella Venatrix, perhaps Atalanta. The zone is faſtened by a fibula or claſp[i].

[i] "Venit Atalanta Schoenei pulcherima virgo
Raſilis huic ſummam mordebat fibula veſtam."
OVID. Met. l. viii. 318.

18. *Paris*

18. *Paris Judex*, a ſtatue 3 f. 3½.—Of merit and curioſity; as it exhibits the ancient Phrygian habit[k] completely, in every part. The hand which is ſuppoſed to have held the apple is loſt, and the noſe is mutilated, which deſtroys the air of the countenance. The Phrygian bonnet, trowſers, and ſandals, are perhaps unique in the ſame figure. Of bold Greek workmanſhip and very freely deſigned.

19. *Antinous*, a ſtatue 5 f. 10¾.—Torſo very maſterly, though the ſtatue is compoſed of many parts, ſuch as the head, both arms, the left leg, and the right foot. At preſent, it has no analogy to any authenticated ſtatue of Antinous. The oſtenſible figure is that of an Athleta, with a ſtrigil, as uſed in the public baths.

20. *Puella Græca*, a ſtatue 4 f. 11¾.—There is an exact co-incidence in the height of this ſtatue and that of the Venus De' Medici,

[k] The Phrygian or Scythian habit is ſhown in a bas-relief (in the Borgheſe collection) of the ſtory of Apollo and Marſyas, in which three Scythians are introduced. Winckelmann Mon. Ined. No. 42.

and it is apparently of the ſame æra of ſculpture. It has not been ſacrilegiouſly mended, like many others, though the arms are deficient, one above, the other below the elbow. A ſimple, long and flowing ſtole ſcarcely conceals the ſhape, the outline of which is exquiſitely marked. The head is equally elegant. This is a true ſpecimen of Greek ſculpture, when ſimplicity was principally and happily ſtudied, and conſummate grace was the effect produced[1].

21. *Puella Græca* - 4f. 10 $\frac{3}{4}$ a ſtatue.

22. ——————— 3f. 4 a ſtatue.

The drapery of the firſt of theſe is ſimple and accurate. The ſtole is unconfined either by a tænia or zone. Of the other the drapery is thrown into eaſy folds, the hands wrapped up and the veſt faſtened by a ſingle cord; which is not ſeen on the ſtatues of female deities. The tænia of the Muſes is worn very high and broad.

23. *Cupido dormiens*, 2 feet long.—Of black

[1] Virginis eſt vera facies, quam vivere credas;
Ars adeo latet.

Ovid. Met. l. x. 250.

and

and white marble. The bow and quiver are lying near him.

24. *Somnus, Morpheus ſive Cupido, alatus*[m].—Fractured. Roſes and poppies are ſtrewed near him, and a lizard at his feet. It has been conjectured, that the lizard implies the name of the ſculptor, but without proof. It is ſaid of Saurus and Batracus, two architects of Lacedæmon who were employed to build the Portico of Octavia, and prohibited by Auguſtus from placing their names on any part of the building, that they expreſſed them by a lizard and a frog.

25. *Boys.*—A fragment of a bas-relief. One is repreſented as ſupporting the other, who is fainting, as at the point of death. The thought is extremely beautiful, and the execution good.

25. *A Sarcophagus.*—With many figures. Hector dragged round the walls of Troy.

[m] The Lizard is the proper attribute of Somnus, becauſe it ſleeps the greater part of the year. His wings are deſcribed by the poets as being black. Ovid. Met. l. ii. v. 623. 649. and Statius Theb. l. x. 108. The ſtatues of Somnus, or Cupido, under his character, are generally of ebony, baſaltes, or marble of a dark colour, as thoſe ſo celebrated at Florence and in the Maffei.

The

The introduction of the Trojan horſe, &c. Roman ſculpture.

27. *A Sarcophagus.*—Upon which are deſigned winged boys, with the ægis in the center and two ſphynxes. When in the poſſeſſion of Lord Arundel a buſt of Germanicus was placed upon it, from which reaſon only, it has been erroneouſly called the tomb of that Emperour. Of coarſe Roman ſculpture.

Numerous fragments of Sarcophagi, Bas-reliefs, Cippi, Altars, &c.

Lord Arundel, when at Rome, procured permiſſion to dig over the ruins of ſeveral houſes; and is ſaid to have diſcovered, in ſubterraneous rooms, the following ſtatues, all of which are preſumed to be portraits of a conſular family, and not of the diſtinguiſhed characters to whom they have been attributed, without enhancing their merit. That ſo many were found together, will be accounted for, as it was the cuſtom of the Pagan Romans to conceal theſe portraits of their relatives from the iconoclaſtic zeal of the Chriſtians, when they had obtained the power to indulge it.

28. *Vir Conſularis*, ſtatue 6f. 10.—The drapery

drapery is very bold and fine. The attitude appears to be that of public ſpeaking, and he holds a "ſudarium" in his right hand, and in his left a roll.

This ſtatue is ſaid to be the celebrated Cicero; and, as I diſſent from the more common opinion, I beg to offer a few curſory remarks[n].

We have the authority of ſeveral of the Roman writers, that it was cuſtomary to change the heads of ſtatues, which were ſometimes of bronze, and to give them a new character. It was no unuſual flattery to the reigning Emperour, to remove the heads of paſt tyrants, and replace them with his own[o]. Caligula cauſed his head to be ingrafted on the ſtatues of his predeceſſors[p]. In private families, by removing the head a new portrait was made. A knowledge of this fact will account for the diſcovery of ſo many disjointed heads and decapitated ſtatues. Another circumſtance is likewiſe worthy notice, which is, that when they were firſt taken out of the

[n] Ea quæ diſputavi, differere malui quam judicare. CIC.
[o] Pliny and Suetonius. CICERO, Epiſt. 4. ad Atticum.
[p] Suetonius. Caligula, c. 22.

ground and placed in the hands of mercenary or ignorant artiſts, the reſtored ſtatue always bore the name of ſome eminent character. Suſpicions of genuineneſs are therefore at leaſt allowable, and often juſtified, of thoſe ſtatues the heads of which are evidently ingrafted.

The head on this ſtatue is diſproportionately ſmall, and appears not to have originally belonged to it. Plutarch, who died in the reign of Trajan, is the firſt who mentions the peculiarity of the wart or "cicer" in the countenance of the great Roman orator. As the ſize of the ſtatue exceeds life, it could not convey a portrait of Cicero's perſon[q]; nor is the ſtyle of drapery of the Auguſtan age.

So well convinced are the Italian antiquaries of the extreme uncertainty of deciding upon every head marked with a "cicer" as a genuine repreſentation of Cicero, that the claim to originality is not admitted in any buſt or ſtatue which they poſſeſs.

At Venice is a ſtatue nearly as large as this, and the moſt celebrated buſt is in the Mattèi collection at Rome; the pretenſions

[q] Plutarch. in Vit. Ciceronis.

of

of neither of which are allowed. Mr. Blundel, of Ince in Lancashire, has a consular figure which very nearly resembles the habit and attitude of this statue, the head of which has not been separated from the body.

29. *Vir Consularis*, a statue 7 f. 3.—A norma, or antique square, having been placed in the left hand of this statue, it has long, for no other reason, borne the name of Archimedes. It is of Greek sculpture in the consular times, and the open breast is particularly fine[r]. The right arm is broken off near the shoulder. The whole figure and drapery are much like the orator Marcus Antonius in the Pembroke collection at Wilton.

30. *Vir Consularis*, a statue 6 f. 6.—Called Caius Marius. There is a statue of C. Marius in the Capitol, not esteemed to be genuine, and the famous busts of Marius and Sylla in the Barbarini collection are attributed to fictitious heroes, by some learned antiquaries. The features of this head do not correspond with those above mentioned; but if it be a

[r] To this excellence of sculpture Ovid alludes, "Pectoraque artificum laudatis proxima signis." Met. l. xii. 398.

consular portrait only, which I suspect, this statue has considerable merit. In the gallery at Florence are several anonymous statues in consular robes, which have not been depreciated by being classed only as "Viri Consulares."

31, 32, 33, 34, 35. *Roman Ladies*, statues.—The size of life. In these, as in most of the other statues the polish is lost by the decomposition of the marble from its having been exposed to the atmospherical air in Arundel gardens. There were six Roman Ladies in the Medici gardens at Rome, which were removed to Florence in 1788, and now stand in the Loggia dei Lanci. These are of the same style and æra, and of equal sculpture.

36. Has a vest of transparent drapery in broad folds, noticed by Winckelmann[s]. 37. Is in the character of Mnemosyne. The air of the head majestic and the arms folded in the drapery across the breast, of very excellent workmanship. 38. Has been conjectured by the virtuoso, Lord Pembroke, to represent Sabina[t] the wife of Hadrian; and 39. to be Julia Augusta.

Ten torsos, less than life, are draped, and

[s] Mon. Ined. T. i. p. 87.

[t] The most beautiful statue of Sabina is in the villa Mattéi at Rome, in the character of Juno.

appear

appear to have been portraits of Roman ladies. Of the naked, there are ſeveral of great value as yet undeformed by heterogeneous additions. One of Venus, and another of Hermaphroditus, may be ſelected as the moſt excellent, and worthy of judicious reſtoration. In the laſt mentioned, the right arm aſcending is uſually bent behind the head, to expreſs effeminacy, a poſture of which this torſo is capable, as appears from its being broken off at the ſhoulder.

There are ſixteen buſts. The coloſſal head of Apollo and the Niobe, are evidently fragments of ſtatues.

The figure of a man, as low as the breaſts, with extended arms in bas relief, is a great curioſity. He ſpans ſix feet eight inches and a half. On the ſame ſtone is traced out the ſole of a foot, which meaſures exactly nine inches and a half. It is ſuppoſed, that theſe are ancient Roman meaſures. Some remains of the ſame kind are preſerved in the Capitol at Rome.

The inſcribed marbles, conſiſting of 250 pieces, were chiefly collected in the Levant, by William Perry. The far-famed Parian Chronicle, and ſeveral treatiſes relative to Priene, Magneſia, and Smyrna, were purchaſ-

ed in Anatolia. Theſe have employed the moſt profound erudition, and have been very ſatisfactorily elucidated[u]. When firſt brought to England they were placed in the gardens of Arundel-houſe; and afterward, when preſented to the univerſity, in a wall oppoſite the Theatre. It is fortunate for the learned world that Selden decyphered ſome of them on their arrival; for leſs than one century's expoſure to our atmoſphere had more completely effected their obliteration, than twenty centuries had done in the genial climate of Greece. They are now ſecured from ſuch deſtruction in one of the public ſchools, and are the moſt genuine collection in Europe, having been brought immediately to England, and not previouſly ſubjected to conjectural emendation.

Much learning has been exhauſted to invalidate or eſtabliſh the authenticity of the Parian Chronicle[x]; but thoſe who are moſt converſant

[u] Marmora Arundeliana were firſt publiſhed by Selden 1628, by Prideaux in 1676, by Mattaire 1732, and much better by Chandler in 1763.

[x] The Parian Chronicle is dated 264 years before Chriſt, and records the events connected with Greece for 1318 years. It has been tranſlated by Scipio Maffëi, Du Freſnoy, Dr. Playfair, and Mr. Robinſon. See a diſſertation concerning

conversant in the form of the letters, probably the best criterion, give an unanimous suffrage in its favour, as being one of the most curious and interesting marbles now to be found in any museum.

To the Arundelian marbles some additions have been made by Sir George Wheler and Mr. Dawkins, both celebrated travellers in the Levant; and the whole have been splendidly illustrated in the "Marmora Oxoniensia," by Doctor Chandler, who has likewise visited and described the antiquities of ancient Greece.

THE EARL OF PEMBROKE'S COLLECTION OF STATUARY AT WILTON, WILTSHIRE.

A CATALOGUE of this collection, which includes nearly 300 pieces of sculpture, has been

cerning the authenticity of the Parian Chronicle, 8vo. 1788, and Gibert's observations sur la Chronique de Paros. Acad. des Inscript. Tom. 23. A vindication of the Parian Chronicle, in a letter to Mr. Robinson, by the Rev. J. Hewlett.

been repeatedly printed in the "Ædes Pembrochianæ," particularly in a recent edition, with many claſſical references, and judicious obſervations on the arts.

Thomas earl of Pembroke began his collection of ſtatues at Wilton about the cloſe of the laſt century. He purchaſed ſuch of Lord Arundel's as had been placed in the houſe, and, by conſequence, had eſcaped the injuries of this climate, ſo conſpicuous in thoſe at Oxford. They were principally buſts. Lord Pembroke was particularly partial to that deſcription of ſculpture, as no leſs than 173 are ſeen at Wilton, on marble termini. The ſcrutinizing eye of the connoiſſeur will not allow many of this great number to be either antique or genuine portraits. But the Wilton collection originated in others, beſide the Arundelian. When the Giuſtiniani marbles, in which were 106 buſts, were diſperſed, they were purchaſed chiefly by Cardinal Albani, and Lord Pembroke. Cardinal Richlieu was aſſiſted by Lord Arundel, when forming his collection of buſts, with intelligence reſpecting many in Italy, which he afterwards procured. Theſe were incorporated with Cardinal Mazarine's marbles, many of which had been bought

bought when Charles the Firſt's ſtatues and pictures were expoſed to public auction, by a vote of Parliament. When the Mazarine collection was likewiſe ſold, Lord Pembroke was a principal purchaſer, to which were added ſome fine buſts from Valetta of Naples; a complete aſſemblage of all theſe forms the preſent extenſive and magnificent collection at Wilton.

In ſurveying theſe ſplendid remains of ancient art, every viſitant will form his own ſelection of ſuch as appear to be more eminently beautiful or excellent, independently of the deciſions of connoiſſeurs. I will not therefore attempt a liſt of ſuch as claim immediate admiration, leſt any of my readers ſhould complain that I had omitted thoſe with which they were moſt ſatisfied[y]. But by tranſcribing that already given to the public by one of the moſt judicious and refined critics of the preſent day, taſte and a love of truth will be equally gratified[z].

[y] Ne quiſquam queratur omiſſos forte aliquos eorum, quos ipſe valde probet. QUINCTIL. l. x. c. i. p. 200.

[z] Obſervations on the Weſtern Part of England by W. Gilpin, M. A. 8vo. 1798, p. 104, 106.

"A ſmall ſtatue of Meleager, or an Athleta. An Amazonian queen leſs than life, the attitude and expreſſion of which are both excellent. A groupe of Hercules dying, attended by Pæan. A coloſſal Hercules 7f. 10 high, holding the Heſperian apples, which has great muſcular expreſſion.

Saturn holding a child; much reſembling the Silenus with Bacchus in the villa Borgheſe.

The father of Julius Cæſar; the attitude of this figure is very noble.

Marcus Antonius, the orator; the attitude of this, too, is admirable.

Venus holding a vaſe: this figure, if looked at on the ſide oppoſite the vaſe, is pleaſing, but on the other ſide, it is awkward.

A Naiad, the upper part of which is beautiful. Apollo in the ſtone hall; the body is better than the hands.

Cleopatra and Cæſarion are eſteemed; we did not ſee much merit in them. There is at leaſt no feminine beauty in Cleopatra."

The column of white Egyptian granite, out of Lord Arundel's collection, ſtands before the houſe. The height is thirteen feet and a half, the diameter 22 inches, and leſſens

ſcarcely

ſcarcely two inches at top. Mr. Evelyn bought it at Rome, where he was informed that it had been originally placed by Julius Cæſar before his temple of Venus Genetrix. The ſtatue of Venus on the top is very beautiful, but not antique.

The Venus picking a thorn out of her foot (although omitted by Mr. Gilpin) is of ſuperior ſculpture. The attitude is more eaſy than that of the ſame ſubject at Florence; and the expreſſion of pain much more natural. It is ſcarcely leſs admirable than many of genuine Greek ſculpture. Among the buſts are noticed, "Miltiades; Hannibal; Pindar; Hadrian; Cleopatra, the ſiſter of Alexander; Lepidus; Sophocles; Pompey; Nerva; Labienus Parthicus; Semiramis; Marcellus Junior; Metellus imberbis; Diana Lucan; Caracalla; Alcibiades; Cecrops; Vitellius and Galba. Pyrrhus of Epirus (or rather Mars) is particularly fine. A colloſſean buſt of Alexander is ſtriking; but the head ſeems rather too long."

Among the Relievos, thoſe moſt admired are "Curtius, ſimilar to that in the villa Borgheſe; two Cupids; Saturn; ſome boys eating grapes; Ulyſſes in the cave of Calypſo;

Saturn crowning the Arts; Cupid at the breaſt of Venus; the ſtory of Clælia; Silenus on his aſs; Galatea; Cupids and boys; a boy on a ſea-horſe; a victory, the compoſition of which is very good; a prieſteſs ſacrificing, in which the animals are particularly fine; a nuptial vaſe, both the form and ſculpture of which are elegant." This vaſe is made from a block of jaſper.

Upon a votive relievo is an inſcription, written in the manner called Bouſtrophedon, concerning the originality of which doubts are entertained. The form of the letters does not exactly correſpond with the Sigæan inſcription, which is allowed to be genuine, and of which fac-ſimiles have been engraved, the laſt time, in Mr. R. Payne Knight's very learned and ingenious Analyſis of the Greek alphabet.

SECTION V.

To follow the hiſtory of the introduction of antique ſtatuary into England, I ſhall place the notices with which I have been favoured, or have been able to collect, in a kind of chronological ſeries.

During a great part, even of the preſent century, the Arundel and Pembroke collections were alone and unrivalled. A few excellent copies of the antique, in bronze or plaſter, were admitted as ſingle embelliſhments of the palaces of our nobility. But the more frequent ornament of libraries and ſaloons were buſts by modern ſculptors. Our national taſte in gardening, borrowed from the French and introduced by Le Naûtre, afforded conſtant employment to the mere carvers of images, which ſeemed "to take the air" in every garden, in the prevailing mode of

of the age[a]. Fashion universally superseded judgment or taste. I remember an anecdote which belongs to that day, and will venture to give it.

A gentleman of one of the western counties had purchased two capital antique statues in marble at Rome; had brought them to England, and placed them in his garden. His son and successor was not a virtuoso, and had married a city lady addicted to fashionable improvements. She directed these ill-fated marbles to be painted, in order, as she observed to her friends, "that they might look like lead."

Dr. Mead, the celebrated physician to king George the Second, had a small collection, which was sold at his death. A statue of Hygeia was bought by the late Lord Litchfield, and is now at Ditchley. There were likewise Livia, the wife of Augustus, in the character of Ceres; Flora, antique and perfect; and a Hercules by Algardi; with a Venus

[a] In the beginning of the century, these magazines of images were in Picadilly, and excited a constant topic of national ridicule from all foreigners of taste. Their imitations of the antique were wretched beyond all criticism.

dormiens by Bernini, probably that now at Wilton [b].

His bufts were, the Homer in bronze, now in the mufeum. Cicero of bafaltes, exactly refembling the Medici buft, but of a different colour. Auguftus, Marcellus, Antinous, and Meleager.

About this time, Thomas Coke, earl of Leicefter, completed his fumptuous palace at Holkham in Norfolk, and furnifhed a gallery with ftatues. In 1755, the younger Brettingham, fon of the architect, was commiffioned by Lord Leicefter to procure antiques in Italy. Of the ftatues, the beft are the old Faun; Lucius Verus in a confular habit; and Diana: and among the bufts, thofe of the elder Brutus and Seneca. Sir Robert Walpole had embellifhed his fuperb houfe at Houghton in Norfolk with feveral bufts and heads of confiderable merit, collected likewife by Brettingham. From fome account of them, I pafs to the review of another gallery, which the late Earl of Egremont, having ap-

b Bernini made the matrafs for the celebrated Hermaphroditus in the Borghefe palace; and as this figure of Venus has exactly the fame proportions, and nearly a fimilar attitude, it is not improbably a rival attempt.

pointed

pointed Brettingham his agent at Rome, completed at Petworth in Suſſex. Several of theſe marbles were obtained by private ſale from the moſt celebrated collections.

The popes and cardinals of the Barbarini, Borgheſe, and Giuſtiniani families, when they formed their collections from recent diſcoveries, exhibited only the more perfect ſtatues, or ſuch as were capable of reſtoration. The fragments and torſos were then conſigned to cellars, from whence they have been extracted piecemeal by the Roman ſculptors; by Cavaceppi, Cardelli, and Pacili, in particular, who have reſtored many of them, with wonderful intelligence and ſkill. The elder Piraneſi was equally ingenious in compoſing vaſes and candelabra from ſmall fragments of more exquiſite workmanſhip.

Theſe artiſts have found, in ſeveral of the Engliſh nobility and gentry, a very liberal patronage. Some of thoſe fine ſpecimens of the arts, which are now the boaſt of our nation, have been obtained from them. Other opportunities have not been wanting. The well-known collections of the Barbarini, Mattei, and Negroni palaces, have been frequently diminiſhed,

ed[c], by the disappearance of a famous marble, for the secret supply of the necessitous individuals of those families.

Within the last thirty years, three gentlemen established themselves at Rome, who exerted much address and knowledge of the subject, to promote a growing inclination for the possession of antique sculpture, in several Englishmen of rank and opulence, who were then on their travels in Italy. Mr. James Byres, an architect; Mr. Gavin Hamilton, who painted some subjects from the Iliad in the villa Borghese with truly classical correctness; and Mr. Thomas Jenkins, the English banker at Rome, were actively instrumental in recovering, from oblivion or neglect, many a relique of the antique, which may vie with the choicest specimens in the galleries of the Italian princes. It occurred to the gentlemen above mentioned, that the Campagna of Rome had been imperfectly investigated, whilst the city itself was an exhausted mine. The Pope gives his permission for this kind of adventure, upon the following conditions.

[c] The Giustiniani collection was the first in Rome, a part of which was publicly sold.

When an excavation is made, the antiquities discovered are divided into four shares. The first goes to the Pope, the second to the "Camera" or ministers of state, the third is the lessee's of the soil; and the last is the right of the adventurer. His holiness sometimes agrees for the pre-emption of the whole; and sometimes all the shares are bought in by the contractor, before the ground is opened. In consequence of these researches, the villa of Hadrian at Tivoli, the city of Gabii, and many other places in the vicinity of Rome, have amply repaid the labour of examination, and the public curiosity.

Hâc arte, Pallas et vagus Hercules
Eductus, arces attulit Angliæ.

THE COLLECTION OF MARBLES MADE BY THE LATE EARL OF LEICESTER, AT HOLKHAM, IN NORFOLK.

1, 2. Two young Fauns, ſtanding with one leg acroſs the other and playing on pipes. Their attitude is the ſame as that in the villa Borgheſe, to which, in character and workmanſhip, they are very little inferior. One was purchaſed of Cardinal Alexander Albani, and the other of Cavaceppi the ſculptor, who reſtored them both.

3. A ſtatue of Neptune; both arms and the trident are reſtored by Carlo Monaldi.

4. A ſtatue of Faunus, very intire and capital: the two hands, and part of the lituus which he holds, are the only modern additions. It was dug up in the Campagna of Rome, and firſt purchaſed by Cardinal Albani.

5. A ſtatue of Meleager. The left arm, legs, and boar's head, were added by Cavaceppi.

6. A ſtatue of Venus; the drapery very fine.

7. A ſtatue of Apollo; the legs are modern ſculpture.

8. Diana. This celebrated ſtatue was purchaſed and ſent from Rome by Lord Leiceſter, for which he was put under an arreſt, but ſoon liberated at the inſtance of the Grand Duke. For the conveniency of removal, it has the peculiarity of being made of two pieces of marble; the upper one is fitted to the lower, under the folds of the drapery above the cincture, which conceals the joint. The right arm is raiſed, and the hand bent backward, in the attitude of reaching an arrow from her quiver. The head and ſome of the fingers were reſtored by Camillo Ruſconi. It is mentioned by Spence in his Polymetis, who conjectures, that it was once in the poſſeſſion of Cicero, from a paſſage which he quotes. There is a tradition, that this ſtatue coſt Lord Leiceſter 1500*l.*

9. A ſtatue of Bacchus; the right hand and left arm are reſtored by Cavaceppi.

10. A ſtatue of Lucius Verus in fine preſervation, purchaſed at Rome by Kent the architect.

11. A ſtatue of Lucius Antonius, very beautiful; the head and right arm are admirably reſtored by Bernini. Brought by Lord Leiceſter from Rome.

12. A coloſſal ſtatue of Juno. It was a fragment belonging to Cardinal Albani, and was reſtored by Cavaceppi.

13. A coloſſal ſtatue of Agrippina, deified as Ceres.

14. Under the portico in the Billiard-room is placed a coloſſal ſtatue of Jupiter. The attributes which conſtitute this character are modern, as are the arms, which have been well reſtored by Wilton. For this reaſon, it cannot be conſidered as having been indiſputably a ſtatue of Jupiter, when in a perfect ſtate. It was Kent's idea, ſo much admired by Mr. Walpole (Anecd. of Painting, vol. iv. p. 110) to place it on the ſummit of the grand ſtaircaſe, which leads from the hall to the ſaloon. The certain inconvenience it would have occaſioned by obſtructing the entrance, already too narrow, was probably the reaſon why ſo noble an idea was never adopted.

15. A buſt of Brutus.

16. A buſt of Seneca.

17. A coloſ-

17. A coloſſal buſt of Juno.

18. A coloſſal buſt of Lucius Verus.

Theſe are both excellent; the latter was diſcovered in cleaning the port of Nettuno. There are ſeveral other buſts, of which, if they are original, many repetitions will be found of ſuperior merit in other collections. They are chiefly of the middle empire.

THE EARL OF EGREMONT'S COLLECTION OF STATUARY AT PETWORTH, SUSSEX.

1. A PHILOSOPHER ſitting, draped; no part is naked. The head is not its own, but of a fine character and ſtyle of ſculpture. Both arms and the left leg are reſtored.

2. A Philoſopher or conſular figure ſitting. The head is not its own, but conformable to the character of the body. The breaſt and right arm are naked, as in the Marcus Antonius at Wilton; and the left arm from the elbow, and the right foot and arm from above the

the ankle where the drapery ends, are reſtored.

Theſe ſtatues are of bold Greek ſculpture, and were procured from the Barbarini palace.

3. Camillus with a Pig, which he holds by the legs before him, a very fine ſtatue of the ſame æra, and nearly perfect.

4. A ſtatue of Diana habited in a Faun's ſkin, ſmall life. The arms are modern, and the head, though antique, hardly belonging to it.

5. Apollo or Trophonius, an oracular prieſt worſhipped as a deity in Bæotia [a]; naked, with his right arm reſting on the trunk of a tree, around which a ſerpent is entwined, and drapery is thrown over the top. The hair differs from its uſual form on the ſtatues of Apollo, and is brought up ſhort to the crown of the head. Part of the noſe, left leg, and right arm, are reſtorations.

6. A female figure draped. The head, right arm, and left hand, are modern additions.

[a] Cicero de Nat. Deor. l. iii. 19, 20.

tions. Abbate Winckelmann [b] confiders this ftatue as Venus.

7. Apollo Citharæda, a ftatue habited in a pallium hanging loofe before and behind, and open on each fide, which difcovers the naked. It is joined by fibulæ on the fhoulders. On the feet are fandals. The right arm with the plectrum, is modern. The drapery of this ftatue is particularly excellent. Affixed to the trunk which fupports him is a necklace compofed of ova, as on the ftatue in the villa Albani. The hair, like that of a Mufe, is brought back, as if radiated, tied behind, and falls on the fhoulders, and from under each ear, hang two ringlets. It is lefs than life; five feet high.

8. Vir Confularis, a ftatue draped, of Roman fculpture, the head not its own, but excellent, and the hands modern.

9. A ftatue of a Matron draped; the head, which refembles Agripina, the younger Nero's mother, is not its own. The feet are covered with flippers pointed at the toe, and the drapery is light, clofe, and falls in fmall

[b] Monum. Ined. T. ii. p. 37.

plaits.

plaits. Reſtorations are the noſe, the whole right arm and ſhoulder, with the left arm.

10. Ganymede with the Eagle, a ſtatue larger than life. The wings are open, one of which ſurrounds the thigh. It is a very good antique copy of an exquiſite original. The head and right arm of Ganymede, and the beak of the eagle, have been ſupplied.

11. Helenus the Prieſt of Apollo, a ſtatue of the ſize of life, habited in a Phrygian tunic which falls to the knees. Although fitted to the body, it has a looſe appearance, and is without a girdle; a circumſtance which indicates divination or the office of a prophet. The hair is collected in diſtinct round maſſes or curls, and is crowned with a laurel leaf. The arms from above the elbows, and both legs, are modern. From what remains of the arm, it appears to have been originally covered with a cloſe ſleeve, and a ſmall part of the left leg exhibits the Phrygian buſkin, which has ſtraps of leather, ſhaped like the proboſcis of a ſword-fiſh.

12. Athleta anointing himſelf, a ſtatue. The whole has been pumiced. The character is ſtrong and muſcular, and ſuitable to

the profeſſion. The right hand with the elbow, the fingers of the left, and both legs, are not antique.

13. A ſtatue of a Faun, ſtanding croſs-legged, and leaning againſt the trunk of a tree. It is one of the frequent repetitions of the ſubject, exactly reſembling that in the Capitol.

14. A ſtatue of Silenus Canephorus, or as bearing a baſket on his head; and other ſymbols, antique and curious.

15. A Roman youth, in a toga with a ſcrinium by his ſide. Of coarſe ſculpture and much repaired.

16. A ſtatue of a young Faun. Upon the plain pilaſter which ſerves to ſupport it, was a Greek inſcription of ſeveral lines, which are now ſo much obliterated, that the ſculptor's name "ΑΠΟΛΛΟΝΙΟΣ," and the word "ΕΠΟΙΕΙ," only are legible [c]. The head, whole

[c] The famous torſo of Hercules in the Vatican is the work of this artiſt according to the inſcription on the plinth, "ΑΠΟΛΛΟΝΙΟϹ. ΝΕϹΤΟΡΟϹ. ΑΘΗΝΑΙΟϹ. ΕΠΟΙΕΙ." The names we ſee inſcribed on ſeveral celebrated ſtatues are thoſe of copyiſts, which is implied by the word "ΕΠΟΙΕΙ" (faciebat non invenit), for "ΕΠΟΙΕΙ" is ſaid to

whole neck, the right ſhoulder and arm, and the left arm from the ſhoulder, have been broken off. They have been reſtored without

to have been put diffidently, as to a work imperfect or not original; whilſt "ΕΠΟΙΗCΕ," which means a complete performance, is rarely uſed. Pliny aſſerts in the preface to his Natural Hiſtory, that Apelles and Polycletus deſignated their pictures with "ΕΠΟΙΕΙ" only; as if the art had been imperfect, or their own efforts incapable of true excellence. He mentions that there were three pictures only to which "ΕΠΟΙΗCΕ" was affixed by them; probably as being their beſt performances, but leaves them unſpecified in the courſe of his hiſtory. We learn from him, that ſeveral artiſts concealed their names under hieroglyphics and devices. Phidias inſcribed his ſtatues of Jupiter Olympus "ΦΕΙΔΙΑC. ΧΑΡΜΙΔΟΥ ΥΙΟC. ΑΘΗΝΑΙΟC Μ'ΕΠΟΙΗΣΕ." (Pauſan. l. v.) and on the plinth of the Venus dé Medici is written "ΚΛΕΟΜΕΝΗΣ. ΑΠΟΛΛΟΔΟΡΟΥ. ΑΘΗΝΑΙΟΣ. ΕΠΟΙΗΣΕΝ." Plutarch, in his life of Iſocrates, ſays, that the ſtatue of that orator, erected by Timotheus, had this inſcription "ΛΕΟΧΑΡΟΥΣ. ΕΡΓΟΝ." This artiſt is recorded both by Pliny and Pauſanias. The Farneſian Hercules is marked "ΓΛΙΚΩΝ. ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ." Inſcriptions in rythm were ſometimes written on the plinth; as the very elegant epigram on the baſe of the exquiſite Cupid by Praxiteles, which is attributed to Simonides. Anthol. l. iv. c. 12. Epig. 53; and Athenæus, l. xiii. a 591. But the greateſt uncertainty relative to the genuineneſs of theſe inſcriptions originated in the ignorance or fraud of thoſe who have reſtored them on their ſtatues.

out due correſpondence with the general action of the figure, which is very fine. The ruſtic ſhape and muſcular agility, which, in every antique inſtance, partakes of that of the goat, are expreſſed with great truth and ſkill. This ſuperior piece of art was diſcovered near Rome by Mr. Gavin Hamilton, who ſold it to Lord E.

17. A ſtatue of Juno; the drapery of which is good; but the hands are modern, and probably the head.

18. A ſtatue of a Nymph with Game; fragmented in many parts.

19. A ſtatue of a Veſtal. It is of delicate ſculpture, but has been greatly injured.

tues. Phædrus alludes to this practice in his time, by mercenary artiſts in the application of a fable at the beginning of his fifth book. Vindex, a Roman and contemporary with Statius and Martial, was ſo well acquainted with the ſtyle of the different Greek ſculptors, that he could decide without the aſſiſtance of the name. His taſte and ſagacity are praiſed by Statius (l. iv. ſilv. 6.) and Martial (l. ix. Epig. 45) concludes a dialogue between them, by making him exclaim,

> Græce num quid ait Poeta neſcis?
> Inſcripta eſt baſis indicatque nomen
> "Λυσιππου" lego, Phidiæ putavi.

20. An

20. An Amazon. The legs and arms are new.

21. A buſt of a boy, with the latus clavus, perhaps Caracalla. Very excellent.

22. A buſt of Septimius Severus. Intire excepting a part of the noſe. Of coarſe Roman ſculpture.

23. A female buſt, of which the features and head-dreſs reſemble thoſe on the medals of Julia Pia. It is a fine portrait. The uncertainty or miſapplication of ſtatues and buſts as portraits is greater in thoſe of private perſons, than of the emperours, their wives or others of the imperial connexion, whoſe coins confirm the reſemblance. The forms and attribute of the deities were ſometimes aſſumed by individuals, among the Romans.

23. A ſtatue of an Empreſs, deified as Ceres, the drapery of which is in a good ſtyle.

24. A female buſt unknown, in high preſervation. It is a very curious and good piece of ſculpture. The hair is much ſwelled out on either ſide, and tied in a knot behind; in front are tufts of flowers.

flowers[d]. On the teſſara of the pedeſtal is Cupid burning a butter-fly with a torch, one of the emblems of diſſolution.

25. A female buſt having the attire much like that of the Fauſtinas. Intire, but the neck has been broken off.

26. A buſt of a man, reſembling Hadrian; intire, but of coarſe ſculpture.

27. A buſt of a child, draped with the "latus clavus," and the "bulla aurea." The neck has been broken, and the noſe reſtored. In the fineſt Greek ſtyle.

28. A buſt with the "latus clavus," intire to half the pedeſtal; noſe reſtored. It reſembles Septimius Severus rather than Peſcennius Niger[e], which it has been called, and is of the coarſe ſculpture of his time.

[d] Taſſo's varied and minute deſcriptions of Armida's hair, Gierus. Liberata, canto xv. ſtanza 161; c. xvi. ſt. 18; but eſpecially ſtanza 23. Petrarch's "negletto ad arte e'nnellato et hirto," and Milton's "hyacinthine locks" have been all ſtudied from the antique.

[e] Peſcennius Niger was appointed governor of Syria by the emperour Pertinax, and aſpired to the purple at his death; but Septimius Severus was the ſucceſsful candidate.

29. A head

29. A head of Marcus Aurelius, upon a modern buſt. Aged about twenty, no beard, much mended.

30. A head of a boy unknown, with a laurel crown, probably one of the nephews of Auguſtus. The iris of the eye is ſtrongly marked.

31. A head of Venus with ſeveral marks of reſtoration. It has a ſweet and expreſſive countenance of genuine Greek workmanſhip.

32. A head engrafted on a modern buſt of a Nymph belonging to a ſimilar groupe of the Satyr and Nymph, as that in the Muſ. Pio-Clem. Small life and good.

33. A female head unknown. The ſtyle of the ſculpture and head-dreſs is from the time of Auguſtus to Nero. The hair is much plaited, tied behind in a knot, falling in ringlets. It is a good portrait and in fine preſervation. There is a memorable diſtinction between the Grecian and Roman buſts, in point of execution [f]. Thoſe of the imperial Romans

[f] The moſt admired imperial buſt which has been yet diſcovered, is that of Lucius Verus in the Villa Borgheſe.

Romans are infinitely minute and exact, descending even to every particular and accident of the countenance.

In those of the Greek philosophers and heroes we are struck with observing a great and unbroken style, which contents itself in delineating only those remarkable features, which give character to the face. The one is analogous to historical painting; the other is merely portrait.

34. A head of Septimius Severus, of bad sculpture even for that æra.

35. A head of a young man with close hair.

36. A head of a man unknown, strongly marked, hair and beard short. Sculpture of the time of the Gordians and of Gallienus.

37. A head of one of the Dioscuri [g], upon a

There was another in the Barbarini Palace. That once belonging to the Mattei collection, now in Mr. Townley's, has high pretensions to eminence.

[g] The Dioscuri were Castor and Pollux. Their story is told by Pindar (Nem. xv.) by Theocritus (Idyll. xv.) and other mythologists. The distinction of a Dioscuros is by a cap made like an egg, cut in half, in allusion to their birth and their mother Leda. Cicero de Nat. Deor. l. iii. p. 21.

modern

modern buſt. Finely executed. From the Barbarini Palace.

38. A head of a man unknown, with the hair and beard in maſſy curls. Of good ſculpture.

39. A head of an old woman on a buſt. The head-dreſs is that of the wife of a high prieſt, and the "Tutulus" is a purple ribband rolled with the hair round the head, for that diſtinction.

40. A head of the empreſs Sabina with a diadem; having the ſun, moon, and ſtars on it.

41. A head of Fauſtina the elder, the buſt not its own; the back of the head reſtored; but the face of fine ſculpture, and in a perfect ſtate.

42. A female head repreſenting Athens. Part of the caſque reſtored. Good ſculpture.

43. The head of a hero, of a finely marked character. The face is ill preſerved; the noſe and mouth are reſtored; but the whole in the free and grand ſtyle of Greek ſculpture. It is of a coloſſal ſize, and may repreſent Ajax.

44. A head of Didia Clara on a modern

buſt, the noſe reſtored. It has great truth and nature.

45. A female head attired like Julia Titi, much repaired.

46. A head of Antoninus Pius, with the neck upon a grey numachella buſt.

47. A head of the emperor Hadrian.

48. A head of a child with a bonnet. On an antique buſt, not its own.

49. A head of Apollo on a terminus, with ringlets highly finiſhed; the noſe reſtored.

50. A head of Bacchus on a terminus in his youthful or effeminate character[h].

In a private room is a curious buſt. The face is of cryſtal, and the reſt of porphyry. It appears to be of Iſis or Arſinoe, as it has the Lotus on the head.

A bas-relief bronze very large, of a ſacrifice to Jupiter Capitolinus. There is a prieſt with a bull before an altar. Two boys ſupport a large circular ſhield. It was ſent lately from Italy by the Hon. W. Wyndham, his Majeſty's miniſter at Florence.

[h] ——— nec fœmina dici
Nec puer ut poſſit.
Ovid. Met. l. iv. 337.

THE

THE COLLECTION OF STATUARY MADE BY SIR ROBERT WALPOLE, EARL OF ORFORD, AT HOUGHTON, NORFOLK.

THIS collection consists chiefly of busts, and those by modern artists are particularly fine.

1. A female bust.
2. A bust of a Roman Empress.
3. A bust of Marcus Aurelius.
4. A bust of Trajan.
5. A bust of Septimius Severus.
6. A bust of Commodus, which with that preceding was given by Cardinal Alexander Albani to General Churchill, and by him to Sir R. Walpole.
7. A bust of a young Hercules.
8. A bust of Faustina the elder.
9. A bust of Commodus when young.
10. A head of Jupiter.
11. A head of a Philosopher.
12. A head of the Emperour Hadrian.
13. A head of Pollux or Dioscuros.

14. A head of a Philoſopher.

15. A head of Julia Pia, the wife of Severus.

16. A ſmall buſt of Venus.

BY MODERN SCULPTORS.

1. A groupe of a man and woman by Giovanni di Bologna, from the ſtory of the rape of the Sabines. Theſe figures differ in their attitudes from the famous groupe of the ſame ſubject in the Loggia de Lanci at Florence, but are maſterpieces for drawing, for the ſtrength of the man and the tender delicacy of the woman. This bronze was given to Lord Orford by Sir Horace Mann.

2. The Laocoon, a fine caſt in bronze by Girardon.

3, 4. Tiber and Nilus in bronze from the antiques in the Capitol at Rome.

5, 6. The Medici and Borgheſe Vaſes in bronze.

7, 8, 9, 10. Urbs Roma, Minerva, Antinous, Apollo Belvidere.—In bronze by Camillo Ruſconi.

THE COLLECTION OF STATUARY MADE BY THE HONOURABLE HORATIO WALPOLE, AFTERWARDS EARL OF ORFORD, AT STRAWBERRY HILL, MIDDLESEX.

1. An Eagle found in the gardens of Boccapadugli, within the precinct of the baths of Caracalla at Rome. It has been conſidered as ſuperior to the celebrated bronze in the villa Mattei.

2. A buſt of Veſpaſian in Baſaltes, of excellent workmanſhip, purchaſed from the collection of Cardinal Ottoboni.

3. A buſt of Marcus Aurelius.

4. A buſt of Domatilla, the wife of Veſpaſian, very rare.

5. A buſt of Camillus, or a ſacrificing Prieſt.

6. A buſt of Julia Mæſa.

7. A buſt of Fauſtina the elder.

8. A buſt of Antonia, the mother of Claudius, very rare.

9. A ſmall

9. A ſmall bronze buſt of Caligula, with ſilver eyes. It appears to be a portrait of that emperour, at the commencement of his madneſs. It was one of the antiques dug up when Herculaneum was firſt diſcovered. It belonged to the Prince D'Elboeuf, and was ſent by Sir Horace Mann to Mr. Walpole.

10. An antique figure of a Muſe in ſilver, ſitting.

11. A ſmall bronze buſt of Caracalla.

12. A buſt of Tiberius bought of Mr. Jennens.

13. A buſt of Julia Domna.

14. A buſt of Julia, the wife of the Emperour Titus.

15. A buſt called Cicero.

16. A groupe of Harpocrates and Teleiphones.

17. A ſtatue of Antinous, of Greek workmanſhip.

18. A ſtatue of Zenocrates.

Mr. H. Walpole purchaſed the whole collection of ſmall antique bronzes, Roman culinary inſtruments, lamps, &c. which had been made by Dr. Conyers Middleton, the biographer of Cicero, during his reſidence at Rome.

THE

THE EARL OF CARLISLE'S COLLECTION OF STATUARY AT CASTLE HOWARD, YORKSHIRE.

1. CUPID bending his bow. A ſtatue four feet high. The head broken off; the legs and arms reſtored. It is a duplicate of Sir R. Worſley's.

2. A head of a boy unknown; probably a portrait. The buſt is modern, and the hair is minutely picked out, as characteriſtic of the æra of Philip, the Roman Emperor.

3. A buſt of a man, entire, reſembling one in Mr. Lyde Brown's collection now at Peterſburgh. The face and drapery are highly poliſhed, but the hair, beard, and fringe of the drapery, remain freſh from the tool. In the teſſora of the plinth is a Cupid ſpearing a Boar. In the ſtyle of the Nero at Wilton, which is not antique.

4. A buſt of Domitius Ænobarbus, as in the above mentioned collection. The buſhy ſide

hair and beard are fresh from the tool. Face and drapery polished, but imperfect. The plinth is divided into three compartments. In the style of the age of the Antonines.

5. A bust of Antoninus Pius; probably a real portrait, and well finished. The right shoulder and nose are restored.

6. A bust of Commodus when young. Intire; the drapery is polished. Busts of this Emperor were frequent, and by the best sculptors then existing at Rome.

7. A head of Agrippina, entire; but to be doubted. The hair is disposed in rows of detached curls, and the bust modern.

8. A head of Bacchus Diphues, similar to that called Ariadne in the Capitol. It is fleshy and effeminate.

9. A head of Atis[i], with the Phrygian bon-

i The Atis is in the style of Mr. Townley's Apollo. Atis is called "Cybeleius" by Ovid (Met. l. x. v. 104.) He was the priest of Cybele, and beloved by her. His story is mythological, as may be seen in Arnobius, l. v. Adonis-Atis was worshipped by the Egyptians as Orisis, and by the Assyrians by the title of Thammuz. Macrobius, l. i. Saturn. c. 21. Selden de Diis Syriis Syntag. c. 10. He was the first Hierophant, or teacher of Mysteries.

net,

net, much mutilated and reſtored. Of excellent ſculpture.

10. A head of a Dioſcuros; noſe reſtored.

11. A head of Silenus or Pan, much in the ſtyle of that in the Vatican.

12. A head of Minerva. Hecate in Bigio or grey marble. The caſque reſembles that of the "Urbs Roma." The creſt is a winged ſerpent. On the ſides are equeſtrian Amazons. Face modern.

13. A large maſque of Bacchus Barbatus, with the knot curls on the forehead, fillet, &c.

14. A head of Iſis, intire; with the diadema and wreath of Lotus flowers.

15. A head of a Roman, large life, ſaid to be Junius Brutus.

16. A figure of Atis Diphues, in ſmall bronze.

17. A figure of Nemeſis or Meduſa [k], Do. She is ſitting with an air of melancholy, the hand ſupporting the head, and reſting on the knee. A ſerpent twiſted about each arm. Serpent and wings on the head. It

[k] The moſt celebrated buſt known to exiſt, is that of Meduſa in the Rondonini Palace at Rome.

has been probably attached to a Lectisternium [1].

18. A figure of Mars, Do.

Several animals, likewise in small bronze.

Two groupes of a Lion tearing a Bull, as frequently seen on Sarcophagi of higher antiquity, being an usual symbol of dissolution.

A Sarcophagus, with a Genius, in the character of Osiris, supported by others. The top is a modern slab, into which is inserted a drunken Silenus asleep.

A Sarcophagus, three feet long, upon which is a Genius with a Goat. It is of good sculpture, though many parts are restored.

[1] Lectisternia were feasts of the Septemviri Epulones when the statues of the gods were laid on rich couches (called likewise Lectisternia), and were considered as principal guests. Caius Sestius, for whom the Pyramid near Rome was erected, was one of the Septemviri Epulones.

SECTION VI.

THE COLLECTION OF MARBLES MADE BY CHARLES TOWNLEY, ESQ. PARK STREET, WESTMINSTER.

"Ingenium ſubtile videndis Artibus."

HOR. Epiſt.

1. A STATUE of Iſis or Ceres, the ſize of life. The left hand holds the thurybulum; the head is crowned with a diadem, over which between two ſerpents erect is placed a diſcus with ears of corn ſpringing from it, correſponding to the deſcription of this deity by Apuleius, Met. l. xi. This ſtatue was formerly in the Maccarani Palace at Rome.

2. A ſmall ſtatue of Iſis or of a Muſe ſitting on a rock and playing on the barbiton. It was formerly in the Barbarini Palace.

3. A ſtatue the ſize of life, of the Libera

or Female Bacchus[a], attended like that god by the panther, and bearing the thyrſus on her ſhoulder, with a wreath of ivy on her head. Her drapery conſiſts of a long tunic, over which a ſhort veſt hangs a little way below the waiſt, and is bound cloſe by a belt, which paſſes over the right ſhoulder and between the breaſts. Found in 1774 at Roma vecchia.

4. A ſtatue of Iſis, 6 f. 6 inches high, repreſented in her dignified character, as the queen and mother of all things, having upon her head the myſtical baſket formed of the Lotus flower, which was the primitive ſymbol of the paſſive means of production, perſonified under the denomination of this goddeſs. The other ornaments upon this figure, ſuch as the chaplet, ear-rings, &c. are all compoſed of myſtical forms. The right hand is modern; but the original, no doubt, held the Lotus flower in the manner in which this figure is ſo frequently repeated on medals, cameos, &c. This ſtatue was found about

[a] "Αρσενα και θελυν δε φυηλυσειον Ιακκον."

ORPH. Hymn. 5. v. 9. 40. v. 4.

two

two miles beyond the tomb of Cæcilia Metella, near the Appian Road, during the Pontificate of Sixtus V. who placed it in his palace called the Villa Montalto, and it was added to this collection in 1786.

5. A Terminus of Pan, or of Bacchus the harmonizer. It is composed of the square cippus, with the usual bearded head of Bacchus upon it, to which are added arms holding a flute of a particular form to the lips, which mark strongly the act of blowing. This elegant Terminus, which is about four feet high, is also dressed in the Bassareid robe, and the head is ornamented with a diadem fastened by a cord. It was found in 1779, in the Villa of Antoninus Pius, near Civita Lavinia, the ancient Lanuvium.

6. A statue of Bacchus[b], of the age and size of a boy three feet high. The head is crowned with a wreath of ivy, and the body is ingeniously invested in the skin of a goat, of which the legs form a knot below the

[b] "Tibi cum sine cornibus adstat
Virgineum caput est."
OVID. Met. l. iv. v. 20.

breasts.

breaſts. It was found in the Villa of Antoninus Pius before mentioned in 1775.

7. Statue of a young Bacchus, the ſize of life. It is naked, excepting the ſkin of a lion, covering part of both ſhoulders and the breaſt; the feet are likewiſe covered with ſandals. The left arm embraces an effeminate or androgenous figure of Ampelus, the upper part of which has the form of a young genius, with the vine leaves and grapes ſpringing from the cheeks and the body, which gradually loſes the human form and terminates in a vine plant. At the root is a Lizard, and a Leopard with a collar of ivy round its neck is biting at a bunch of grapes. This mythological groupe was found in 1772 near La Storta, the firſt poſt from Rome, on the road to Florence.

8. A ſtatue of an old Faun intoxicated, or Silenus, nearly extended on his back in an action ſimilar to that of the Faun in bronze, engraved in the ſecond volume of the bronzes in the Muſ. D'Ercolano, p. 161. The head was originally bound with a wreath of ſome kind of metal, as appears by the holes to which it had been fixed. It is the ſize of

 life.

life. The right arm and both feet are modern reſtorations.

9. A ſtatue of Libera or Ariadne, ſix feet four inches high, naked to the waiſt, and draped below. Found in 1775 in the ruins of the maritime baths, erected by the Emperor Claudius at Oſtia.

10. A ſtatue of Adonis[c], in the form of an effeminate youth upon his back aſleep upon a rock. On the head is the petaſus tied with a ſtring under the chin. The chlamys is faſtened with a fibula on the ſhoulder covering part of the body, and on the feet are ſandals tied with bandages reaching to the midleg. It was found at Roma Vecchia in 1774.

11. A ſtatue of Thalia, the paſtoral Muſe, richly draped with the tunic, and an outward looſe garment of ſo fine a texture, that the form of the body and limbs, though covered, are very apparent. The head, as uſually of this Muſe, is covered with a wreath of ivy, and in the right hand is the Pedum, or paſtotoral crook. This ſtatue was diſcovered in

[c] Lucian. Dial. Deorum, tom. i. p. 232. Muſ. Capet. T. iv. p. 249.

1776,

1776, in the ruins of the maritime baths of Claudius at Oftia, near the Libera (No. 9), and is five feet ten inches high.

12. A ftatue of Diana, the fize of life, draped and in the action of throwing a javelin, or of holding a torch. Which of thefe characters originally belonged to this ftatue is uncertain, the greater part of the arms having been reftored; moft probably the latter, from the hair being tied on the top of the head in imitation of flames, according to the ufual reprefentations of Diana Lucifera on medals and other monuments. Found in 1772, near La Storta, as (No. 7)[d].

13. A ftatue of a Difcobolus bending forward in the act of throwing the Difcus, the original of which was in bronze, and the work of Myro. This very fuperior ftatue was found in 1791, in part of Hadrian's Villa, near Tivoli, now belonging to the Marefofchi family.

14. A portrait of a youth in the form of a Terminus, to which are added the human fhoulders. This youth had been dedicated to

[d] Lucian. Philopfeudes. Quintilian de Inft. Orat. l. xii. c. 14. Pliny, l. xxxiv.

or placed under the protection of Mercury, as appears from the attributes of that Deity which accompany the portrait. It is nearly five feet high, and was found near Frascati in 1770.

15. A statue in bronze of Apollo, with the chlamys fastened over the left shoulder by a fibula, in the form of a crescent, and hanging over the arm, falls down to the feet. It was purchased at Monsieur L'Allemand de Choiseul's sale at Paris 1774, and is engraved, but very badly, in Count Caylus' Antiquities, vol. ii. pl. 77. Two feet four inches high.

16. A Cupid lying asleep upon the skin of a Lion, the club and other attributes of Hercules are placed before him, and his bow and quiver of arrows behind him, a Lizard at his feet, and another is creeping from under the Lion's skin. The plinth is three feet long. It once belonged to Cardinal Alexander Albani and to Mr. Beaumont. Cupid with a Lizard is in the Arundel, and other collections in England.

17. A small statue of Cupid bending his bow. A Lion's skin hangs over the quiver, which serves as the support. It was found in 1775, by Mr. Gavin Hamilton, enclosed with-

in a large amphora at Caſtel Guido, the ancient Lorium, where Antoninus Pius died, and where Galeria Fauſtina, his wife, had a villa. Calliſtratus deſcribes a ſtatue in bronze exactly in this attitude, as a moſt admired work of Praxiteles, who flouriſhed in the time of Alexander the Great. Pauſanias mentions but one copy, which was of Cupid by Menodorus, after Praxiteles. Sir R. Worſley has one at Appuldurcombe, and there is another at Wilton, but neither of theſe has the Lion's ſkin thrown over the trunk of a tree. The many antique repetitions, which have been diſcovered, thirteen of which ſtill exiſt, may aſcertain to us, that they are copies of that famous maſterpiece.

18. A torſo of a ſmall ſtatue of Venus, purchaſed of Cavaceppi the ſculptor, at Rome.

19. A ſtatue[e] four feet high, wanting the greater part of both arms, of a Venus, or, more properly, of the goddeſs Iſis under her appellation of Angerona, who is repreſented on ancient monuments with the finger of the right hand applied to the mouth, in which

[e] Lucian. Appuleius Met. l. 10.

action this figure was probably employed, as a small point of marble remained on the chin, Isis is thus represented in a state of silence or inaction.

20. A statue of a Faun, about four feet high, holding a syringa in the right hand and a pedum[f] in the left; formerly in the Maccarani palace at Rome. The restorations were executed by Algardi.

21, 22. Two statues about four feet high, found, in 1775, by Mr. G. Hamilton, in the ruins of the Villa of Antoninus Pius, situate near Civita Lavinia, the ancient Lanuvium. They are antique repetitions of a statue in bronze described by Pliny and Pausanias, as one of the most admired works of Praxiteles. This statue was distinguished at Athens, where it stood in the street of the Tripods, by the name of ΠΕΡΙΒΟΗΤΟΝ, (meaning Præclarus, the renowned) because that great sculptor had ingeniously united in that figure two very different mythological characters, namely, that of Bacchus, whose form when young is graceful and effeminate, and that of a satyr. On the first aspect, these statues

[f] At tu sume pedum. VIRG. Ecl. V. v. 88.

give the idea of a beautiful young Bacchus, with an attitude of graceful dignity, and the head gently inclined forward; but ſoon the joint character of the ſatyr appears in the horns, the pointed ears and the ſhaggy hair of the goat, and the body partakes likewiſe of firmneſs and muſcular dryneſs. Theſe ſtatues are further remarkable for bearing on their ſupports the names of the artiſts, engraved in ancient Greek letters[g].

23. A recum-

[g] On one of them is the following inſcription, partly effaced by the mark of an iron cramp, which muſt have ſerved in an ancient repair of this ſtatue, and ſhews that it was highly valued.

ΜΑΡΚΟΣ
ΚΟΣΣΟΥ
ΤΙΟΣ
ΚΕΡΔΩΝ
ΕΠΟΙΕΙ

And upon the other is written,

ΜΑΑΡΚΟΣ
ΚΟΣΣΟΥ
ΤΙΟΣ
ΜΑΑΡΚΟΥ
ΑΠΕΛΕΥ
ΘΕΡΟΣ
ΚΕΡΔΩΝ
ΕΠΟΙΕΙ.

The

23. A recumbent figure of Diana, of the ſize of ſmall life, with cloſe drapery, reſting on her left hand, and advancing the right. Upon the plinth is her bow with the heads of Gryphons at the ends of it.

This

The names of Marcus, Coſſutius, Cerdo, are Roman, although written in Greek characters, which language was much in uſe at Rome under the Antonines. As the artiſt mentioned in the ſecond inſcription takes the ſame name, and adds that he was the freedman of Marcus, it is probable that he was likewiſe his pupil. Vitruvius, in the preface to his ſeventh book, obſerves, that a Roman citizen, named Coſſutius, built the temple of the Olympian Jupiter of the Corinthian order. But what renders theſe inſcriptions more valuable is, that before their diſcovery, in 1775, there exiſted only one inſtance of the word "ΕΠΟΙΕΙ" being inſcribed with the name of an artiſt on a ſtatue that was poſitively declared to be a copy, namely, the Cornuaglia Venus, copied as the inſcription imports by Menophantes from the Venus of Troas. Here are three certain proofs, that the expreſſion "ΕΠΟΙΕΙ" was uſed by the ancient copyers of celebrated ſtatues, the ſtrict meaning of which is "worked at it," and in theſe inſtances it cannot be taken in the ſenſe of "invenit," invented it. This ſame term "ΕΠΟΙΕΙ," is, however, uniformly uſed by all the artiſts, whoſe names have been found on works of art, although none of them are enumerated by Pliny or any ancient writers concerning the renowned ſculptors of Greece. There is not even a preſumptive record of the authors

This figure, and one ſimilar to it, purchaſed by Count Walmoden, were found, in 1766, in the Villa Veroſpi, the ſite of the magnificent gardens of Saluſt, near the Circus of Flora, and the Salarian Gate of Rome. It is probable, that they had been part of the decorations of the fountain, of which there appeared traces in the form of a creſcent, compoſed of rich marbles and moſaics. There are two other repetitions of theſe figures, one of which is in the Borgheſe, and the other in the Colonna palaces.

24. A ſmall ſtatue of Hercules, in an advanced age, and ſitting on a rock, covered with the lion's ſkin. There are many repetitions of this compoſition, of which the Torſo in the Vatican appears to have been

authors of the Belvidere Apollo, the Florence Venus, and the Vatican Mercury, but the excellence of theſe ſtatues evinces, that they were originals by great maſters. The dying Gladiator, commonly ſo called, ranks in merit with the before-mentioned ſtatues, yet is probably a copy of a ſtatue in bronze by Cteſilaus, of a wounded man at the point of death, in whom, according to Pliny, might be perceived how many moments of life yet remained. "Vulneratum deficientem, in quo poſſit intelligi quantum reſtet animæ."

the

the original. The right arm is improperly reſtored, holding apples inſtead of a patera.

25. A ſtatue in bronze of Hercules, carrying away apples from the gardens of the Heſperides. Behind him is an apple tree, on which hangs the ſerpent or dragon, which he is ſaid to have deſtroyed. It was found at Gebeleh, a ſmall modern town near the ſite of the ancient Byblos, on the coaſt of Syria, and was ſent to England by the late Dr. Swinney, Chaplain to the Embaſſy at Conſtantinople in 1779, where he purchaſed it of a Greek merchant, who had recently procured it upon its firſt diſcovery. Two feet ſix inches high.

26. A figure of a youth placed on the ground, with one leg bent under him, and the other ſtretched forward. He holds with both hands the fragment of an arm, which he is biting, and which is part of another figure, compoſing originally a groupe of two youths, who had quarelled at the game of the Talus, as appears by one of the bones which remains in the hand of the broken arm. The body is covered in part by a veſt made of the ſkin of ſome animal. This groupe was found in the baths of Titus at Rome, during the pon-

tificate of Urban VIII. and was placed by Cardinal Francefco Barbarini, nephew of that Pope, in the Barbarini Palace, from whence it paffed to this collection in 1768. The Aftragalizontes of Polycletus are recorded by Pliny to have been in bronze, and placed in the palace of Titus, contiguous to the Flavian amphitheatre[h]. The fubject of this groupe, according fo exactly with the above mentioned, little doubt can be entertained of its being a repetition of it, as originally conjectured by Winckelmann, T. ii. p. 196.

27. A groupe of a Faun and a Nymph, fmall life, found, 1772, by Domenico de Angelis, in the Pianura di Caffio, near Tivoli, with many other valuable monuments, now placed in the Vatican, and mentioned by Vifconti, Muf. Pio-Clem. T. i. p. 13.

28. A groupe of a Dog and Bitch at play, about two feet high. A groupe nearly fimilar to this, now in the Vatican Mufeum, was found with it, 1774, by Mr. G. Hamil-

[h] "Polycletus fecit duos pueros talis nudos ludentes, qui vocantur Aftragalizontes, et funt in Titi imperatoris atrio, quo opere nullum abfolutius plerique judicant." Plin. l. xxxiv.

ton,

ton, at Monte Cagnuolo, which ſtands within the precinct of the villa of Antoninus Pius, at Lanuvium.

29. A terminus of the bearded Bacchus, in his Priapeid character. The whole cippus with the head is intire, and of ancient Greek workmanſhip. It is ſix feet high, was found near Baiæ, in 1771, and was brought to England by the late Dr. Adair.

30. A head of Juno, larger than life, crowned with an indented tutulus or diadem, peculiar to the prieſthood. Brought from Rome 1774.

31. A coloſſal head of Minerva, ſent from Rome 1787. The ancient eyes had been made of various materials, in imitation of the natural eye, the ſockets only of which now remain. The border alſo is all that remains of the helmet, which was of the cloſe ſort, ſuch as is given to the heads of Minerva upon the moſt early medals of Athens.

32. A head of Apollo Phileſius, belonging anciently to a ſtatue of Apollo, ſimilar to that engraven in the Muſ. Capitol, T. iii. pl. 13. This head was obtained, in 1773, from Cardinal Alexander Albani, upon his removing it from a ſtatue of Bacchus, upon

 which

which it had been improperly placed, then ſtanding in his villa [i].

33. A head of Meſſalina, wife of the Emperour Claudius. A head ſimilar to this, and the only other known of this empreſs in marble, is engraved in the Muſ. Capitol, T. ii. pl. 14. It was found in the Villa Caſali, upon the Eſquiline Hill, in 1775 [k].

34. A head of Aratus [l] the Cilician, or the Aſtronomer. It was found, in 1770, at Muræna, amongſt ruins of a villa belonging to Sulpitius. Varro Muræna, whoſe valuable library has been recorded, and who was colleague with Auguſtus in his conſulſhip. Similar heads are in the muſeum of the Capitol, and in the collection of Mr. R. P. Knight. They are all in the beſt ſtyle of

i Winckelmann. Mon. Ined. trat. prelim. p. 52.

k Tacitus, l. ii. Juvenal. Sat. vi. Suetonius in Claud.

l Aratus was born at Soli, in Cilicia, and ſpent the greater part of his life in the court of Antigonus Gonetas, who reigned in Syria about the 126th Olympiad. His Poem called the Phenonemous, was commented by Thales, Zeno, Callimachus, Calliſtratus, Crates, and Theon, and was tranſlated by Cicero and Germanicus. Euſeb. in Chron. Suidas et Voſſius de Hiſt. Græc.

Grecian

Grecian ſculpture, correſponding with the age he lived in.

35. A terminus head of Homer, in the younger of the two characters of heads, which have been found in marble, and are ſuppoſed to repreſent the father of Poetry, becauſe they reſemble the heads which appear inſcribed with his name upon the medals of Amaſtris, and other cities, whoſe inhabitants, to do honour to themſelves, claimed him as a fellow citizen. This terminus was with the head above mentioned.

36. A head of Julia Sabina, the daughter of Matidia, whoſe mother was Marciana, the ſiſter of Trajan. Sabina was married to Hadrian, in the year 100 of our æra, ſeventeen years before he was declared emperour. She died, as is ſuppoſed, by poiſon, in 138. The elaborate and intricate faſhion of plaiting the hair, which appears in this head, prevailed chiefly in the reigns of theſe two emperours, and it is exactly repeated upon the medals of this empreſs.

37. A head of Apollo Muſagetes, or leader of the Muſes, reſembling in the hair and character of the face the head of a

Muse[m]. It belonged to a ſtatue of Apollo, ſimilar to that engraven in Muſ. Capitol. T. iii. 15. It was brought to England by the late Mr. Lyde Browne.

38. A head of Minerva, found, in 1784, in the Villa Caſali, amongſt ruins, ſuppoſed to have belonged to the baths of Olympiadorus. The eyes were formed of ſtones of the onyx kind, or of vitrified matter, in imitation of the natural eye. The helmet and the breaſt are executed in bronze by Albacini, from an antique buſt of Minerva, engraven in the ſixth volume of the Vatican Muſeum.

39. A head of an Amazon, in the early ſtyle of Grecian ſculpture. It belonged to a ſtatue ſimilar to that which is engraven in Muſ. Capitol. T. ii. pl. 46, and to that formerly in the Mattei collection, now in the Vatican. Brought from Rome by Mr. Lyde Browne.

40. A head belonging to a ſtatue of one of the Dioſcuri, a character frequently repeated. Found near Rome by Mr. Gavin Hamilton.

[m] Talis erat cultû facies, quam dicere vere
Virgineam in puero, puerilem in virgine poſſes.
OVID. Met. l. viii. v. 324.

41. A head

41. A head of Iſis, in an ancient ſtyle of ſculpture, ending in a terminus. It was found by Mr. Gavin Hamilton, in the Pantanella, a part of Hadrian's villa, near Tivoli.

42. A head of Diana. The hair of the ſides is tied in a knot on the top of the head, and on the back part it forms a buſt, which projects, reſembling flames, or as a ſymbol of virginity [n].

43. A head of Atis, with the Phrygian or myſtical conic bonnet. Found near Rome [o].

44. A head bearing a helmet, and ending in a terminus with the name of Pericles thus inſcribed upon it, "ΠΕΡΙΚΛΗΣ." The portrait of this great warrior and legiſlator was not known in theſe days, until this terminus, and another ſimilar to it, but of a leſs ancient though of a more finiſhed ſtyle of ſculpture, were diſcovered, in 1780, at the Pianura di Caſſio. Muſ. Pio-Clem. T. i. p. 13, and

[n] ——— ut faces ſplendidas
Quatiunt comas. CATULLUS.

[o] Diodorus Sic. l. iv. Catullus Galliambic. Ovid. Met. l. x. v. 104.

T. vi. p. 43. It is engraven in Lord Hardwicke's Athenian Letters.

45. A terminus head of Homer, reprefented in a more advanced age, and in a more fublime and animated character than that before mentioned. Found, in 1780, amongft the ruins of the ancient Baiæ.

46. A head of Jupiter. This exquifite morçeau is in the ftyle, and of the age of Praxiteles, when grace and foftnefs of expreffion were added to truth and character[p].

47. An animated head, larger than life, looking upwards in great agitation. It was found, in 1771, by Mr. Gavin Hamilton, in that part of Hadrian's villa, near Tivoli, now called the Pantanella, along with feveral pieces of the ftatue or groupe to which it belonged. A repetition, or copy of this head, but in an inferior ftyle of fculpture, was found near it, which was placed in the Vatican Mufeum.

48. A head, formerly in the Villa Mon-

[p] ——— "hominum fator atque deorum
Voltu, quo cœlum tempeftates que ferenat.
VIRG. Æn. i. v. 255.

talto

talto at Rome. It is covered with what is called the Phrygian, or pyramidal hood, the chin with great part of the cheeks are wrapped up in drapery, and the character of the face partakes of the youthful beauty of either ſex. This circumſtance denotes that it repreſents Bacchus with his male and female qualities, and under his denomination of Adonis in Inferis. The hood or veil placed upon the myſtic figures by the ancients, conſtantly alluded to the Inferi, or the inactive ſtate of the animating ſpirit [q].

49. A head, conſiderably larger than life, with diſhevelled hair and the upper lip unſhaven. It was found in Trajan's Forum at Rome, and is ſuppoſed to be the portrait of Decebalus, the famous leader of the Dacians, who was ſubdued by Trajan. Decebalus firſt attacked the Romans, in the year 90 of our æra, and was finally defeated about 102. He

[q] ΒΑΚΧΟΣ ΕΝΙ. ΖΩΟΙΣΙΝ. ΕΝΙ. ΦΘΙΜΕΝΟΙΣΙΝ ΑΔΩΝΕΥΣ. Auſon. Epig. ix.

Plutarch. Symp. iv. p. 511. Macrobius, l. iii. c. 8. Clemens Alexandrin.

was then 38 years old, which is the age expressed in this head [r].

50. The head of a Baccha crowned with a broad fillet diadem. The hair is fantaſtically diſpoſed in large maſſes before and behind. It was found, in 1776, in the villa of the Chevalier Giraude, near the gate of San Pancrazio at Rome.

51. A head, conſiderably larger than life, of Antinous deified, in the character of Bacchus, being crowned with a wreath of ivy [s].

[r] Dion Caſſius deſcribes the rage and diſappointment by which Decebalus was actuated at the moment of his ſubmiſſion, and which are ſtrongly marked in the countenance of this head, and coincide with Milton's Fallen Angel.

——— and care
Sat on his faded cheek, but under brows
Of dauntleſs courage and conſiderate pride
Waiting revenge.——

[s] The two moſt noted buſts for preſervation and workmanſhip (though not ſuperior to this) are, one in the Muſ. Capitol. with the chlamys on the left ſhoulder, and another in the Villa Albani, alſo with the breaſt naked. The two coloſſal heads of this emperour in the Capitol, and in the Farneſe Palace, being much mutilated, their chief merit conſiſts in their ſize. Pliny in Panegyr. c. 22. "Dum ſilens adſtat, ſtatus eſt vultuſque diſerti."

This

This head, with ſeveral parts of the ſtatue to which it belonged, were found, in 1770, in ſmall pieces, made uſe of as ſtones in a wall, erected during the barbarous ages, in the grounds called la tenuta della Tedeſca, near the Villa Pamfili.

52. A head of Hercules, young and larger than life, formerly in the Barbarini Palace. The heads of Hercules upon the gold medals of Philip, the father of Alexander, exactly reſemble this, even to the ſmall lock of hair between the ear and cheek.

53. A head of Caracalla, placed upon a modern buſt. It was found, in 1776, in the garden of the Monache delle quattro fontane, on the Quirinal Hill, twenty Roman palms below the ſurface.

54. A coloſſal head of Hercules, in a very ancient ſtyle of ſculpture, the hard and minute manner in which it is worked having been abandoned in the 70th Olympiad, nearly 500 years before our æra. It was found, in 1770, in Hadrian's Villa, where it was probably placed by that emperour as an example of the moſt antique Greek ſculpture.

55. A head of Periander, tyrant of Co-

rinth, and one of the ſeven ſages of Greece. It belonged to Pope Sixtus V. but remained at the Villa Montalto, as an unknown portrait, till a head exactly reſembling it was found, in 1776, at the pianura di Caſſio, near Tivoli, with the name of Periander inſcribed, which is engraven in the Muſ. Pio-Clem. pl. 25.

56. A buſt of Iſis-Aphroditè, placed upon the flower of the Lotus. It is the ſize of large life, and was purchaſed of the Laurenzano family at Naples in 1772, in whoſe poſſeſſion it had remained many years.

57. A buſt of Trajan of the ſize of large life, with the breaſt naked. It was found in the Campagna at Rome in 1776, and added to this collection.

58. A buſt of Lucius Verus, larger than life, in the military dreſs, covered with the imperial paludamentum. It was formerly in the Mattei Villa, and is engraven in the Muſ. Matteianum.

59. A buſt of Marcellus [t], the nephew of

[t] Sed frons læta parum et dejecto lumina voltu.
VIRG. Æ. l. vi. v. 863.

Auguſtus,

Auguſtus, draped with a toga. On the plinth is the following inſcription,

" DECEMVIRI. STLITIBVS IVDICANDIS."

which indicates that the decemvirs, appointed to judge in law cauſes, erected this buſt. " Stlitibus" is a corruption of de Litibus, which took place during the republic of Rome, and was continued to the later times of the emperours. This buſt was found by Mr. Gavin Hamilton in 1775.

60. A buſt of Hadrian larger than life, with the breaſt naked, formerly in the Villa Montalto. Abbàte Viſconti, ſpeaking of the coloſſal head of Hadrian, Muſ. Pio-Clem. T. vi. pl. 45, enumerates the five moſt valuable buſts of this emperour that are known, namely, the coloſſal one before mentioned, lately removed from the Caſtello Sant. Angelo; one of the three preſerved in the Muſ. Capitol. (T. ii. pl. 34.); one in the Ruſpoli palace; one in the Colonna palace, with the breaſt naked excepting the belt of the parazonium, which croſſes it; and the buſt now in this collection.

61. A head much larger than life of Mar-

cus Aurelius, reprefented as Pontifex Max. in the facrificing robes, veiled and crowned with chaplets, and the cereal wreath. His countenance expreffes the calm benevolence of his mind, and the dignified gravity which his philofophic purfuits had rendered habitual to him[u]. This head was obtained from the Mattei collection in 1773.

62. A head of Nero, larger than life, brought from Athens in 1740, by Dr. Afkew.

63. A head of Annia Fauftina, the daughter of Antoninus Pius, and the wife of his fucceffor Marcus Aurelius. Purchafed at Pozzuolo 1777.

64. A buft of Hadrian, found in the grounds of Cav. Lolli, on the fite of the Emperor's Villa at Tivoli, purchafed in 1768.

65. A head of Epicurus, found in 1775, in the Villa Cafali, near the church of Santa Maria Maggiore in Rome. It is exactly refemblant of the head of that philofopher, found with the name upon it, and joined in

[u] "Studium philofophiæ feriumque et gravem reddidit, non tamen prorfus abolitâ in eo comitate." Jul. Capitolinus.

the

the Janus manner, with the head of Metrodorus. Muſ. Capit. T. i. p. 5.

66. A buſt of a middle aged man. The hair of the head and beard are ſhort and buſhy. The left ſhoulder bears part of a chlamys faſtened with a round buckle. On the baſe is the following inſcription.

L. ÆMILIVS FORTVNATVS.
AMICO OPTIMO. S. P. F.

The initials S. P. F. ſtands for "ſuâ pecuniâ fecit." It was found, in 1776, amongſt the extenſive ruins within the grounds, belonging to the Ceſarea family, near Genzano.

69. An Eagle[x] about twenty inches high, ſent from Rome to the late Mr. Beaumont. The head is modern.

70. A fountain compoſed of the ſtem of the Lotus, regenerating three times from its calyx. The lower diviſion is apparently ſurrounded with the branches and fruit of an

[x] "The feathered king
With ruffled plumes and flagging wing."
GRAY's Odes.

olive

olive tree. Round the middle divifion are branches of ivy and a ferpent; the upper part terminates in a pyramidal bud fpringing from amidft its leaves. This curious myftical compofition was difcovered, in 1776, by Nicolo La Piccola, near the road between Tivoli and Prænefte. Six feet fix inches in height. See Muf. Capitol. pl. 10, of a Serpent twining round a Cifta.

71. A bas-relief[y] reprefenting a Candelabrum, compofed of the ftem of a Lotus, fpringing from a tripod altar, ornamented

y When Candelabra ferved to hold the real fire in temples, a metal grate or difh containing combuftibles was occafionally fixed on the top of the flower, which was flattened for that purpofe. Sometimes lamps were placed on the top inftead of fire. Of this fort, was that given by Antiochus II. to the temple of Jupiter Capitolinus. It is defcribed by Cicero (in Verrem. l. iv. 564 and 71), "cugus fulgore collucere atque illuftrari Jov. opt. max. templum oportebat. Solomon, in the fecond book of Kings, c. vii. v. 491, defcribes this kind of Candelabra with lamps placed upon them, "candelabra aurea quafi lilii flores et lucernas defuper aureas." This platform is called by Pollux Onomaft. l. x. 115, and l. vi. 109, "Πιναχιον" and "Πιναχισχιον," and by the Latins "fuperficies." Plin. l. xxxiv. 5, 6.

with Rams heads at the angles, and ſupported upon the legs of Lions. On the top of the ſtem is the flower ſhaped like a bell, which, by the handles which are added to it, takes the form of a vaſe, and contains the fire. This bas-relief, about two feet ſquare, belonged formerly to the Mattei family, and is publiſhed in the Muſ. Matteianum [z].

72. A Vaſe three feet high, with handles. Its form is oval, and it is ornamented with many Bacchanalian figures and ſymbols relative to the Eleuſinian myſteries. It was dug up at Monte Cagnuolo, the ſite of the villa of Antoninus Pius, near the ancient Lanuvium, before noticed.

[z] D. M.
M. VLPIVS. CERDO.
TITVLVM. POSVIT.
CLAVDIÆ. TYCHENI
CONGVGI. CARISSIMAE
CVM. QVA. VIXIT. ANNIS.
XII. MENS. VI. DIEB.
III. HOR. X. IN. DIE
MORTIS. GRATIAS
MAXIMAS. EGI
APVT. DEOS. ET.
APVT HOMINES.

73. A bas-

73. A bas-relief ſeven feet ſix inches long, and two feet ſix inches high, repreſenting the nine Muſes, placed within five arcades, ſupported by fluted columns, and richly ornamented with feſtoons of foliage. Each Muſe has her characteriſtic attributes. 1. Clio, the Muſe of hiſtory, holding a tablet on which ſhe is writing with a ſtylus. 2. Calliope, the Muſe of hiſtoric poetry. 3. Erato, her left hand reſting on the Pſalterium, with which ſhe accompanies her erotic ſongs. 4. Melpomene, the Muſe of tragedy, with her attributes of deſtruction, the club and the tragic maſk. 5. Euterpe, who holds the double tibia as preſiding over muſic. 6. Thalia, the Muſe of paſtoral comedy, holding the triapeid maſk, and the pedum of the ſatyrs. 7. Terpſichore, who preſides over dancing, and holds the lyre. 8. Urania, the celeſtial Muſe, pointing to a globe held in her left hand. 9. Polyhymnia, who preſides over myſtery and fable; ſhe leans over a column, and is wrapped up in drapery. All theſe figures, with their attributes, are entire.

74. A bas-relief, the front of a Sarcophagus, ſeven feet four inches long, repreſenting a Bacchanalian choral proceſſion compoſed of

thirty

thirty figures of Fauns, Satyrs, Sileni, Bacchant Nymphs, and other myſtical attendants upon Bacchus, who is ſitting with Ariadne on a car drawn by two Centaurs. It was formerly in the Villa Montalto, and is engraven by Bertoli in the Admirand. Roman. Antiq. Veſtig. pl. 48.

75. The front of a ſepulchral Cippus, found in the Villa Pelluchi, near the Pincian Gate at Rome, with an inſcription [a], of a ſingular conſtruction.

76. A pedeſtal with a ſepulchral inſcrip-

[a] D. M.
DASVMIAE SOTERIDI. LI.
BERTAE. OPTIMAE. ET. CON
IVGI. SANCTISSIMAE. BENE.
MER. FEC. L. DASVMIVS. CAL
LISTVS. CVM QVA. VIXIT AN
XXXV. SINE VLLA. QVE
RELLA. OPTANS VT IPSA
SIBI. POTIVS. SVPERSTES. FV
ISSET. QVAM. SE. SIBI SVPER:
STITEM. RELIQVISSET.

By this inſcription we are reminded of that of Shenſtone to the memory of his fair friend at the Leaſowes.

Quanto minus eſt cum reliquis verſari,
Quam tuî meminiſſe.

Uu tion,

tion[b], which was found, in 1776, near Nettuno, the Antium built by the Emperour Nero.

77. The front of a sepulchral Cippus, with a Greek inscription, and the figure of a skeleton. It was purchased from the Burioni villa, near the Salarian gate at Rome, and is cited by the Abbàte Giovenazzo, in his treatise upon the fragments of Livy, published in 1772, as an example of the ancient Greek usage of not separating words in inscriptions[c].

78. A small inscription[d] nine inches long, found in the Villa Perucci.

79. The

[b] ΕΙΠΕΙΝ ΤΙCΔΥΝΑΤΑΙ
CΚΕΝΟC ΛΙΠΟCΑΡΚΟΝ.
ΑΘΡΗCΑC ΕΙΠΕΡΥΛΑC
ΗΘΕΡCΙΤΗCΗΝΩ
ΠΑΡΟΔΕΙΤΑ.

[c] ΜΑΡCΙΑ. ΜL CORAGIO
CONCVBINA. RVFIONIS.

[d] DIS MANIBVS
M. CLODIO
HERMÆ.
CONGVGI OPTIMO
ET ANNIO FELICI FRATRI. FECIT.
ANNIA. AVGVS TALIS.
ET. TYRANNO. CARISSIMO.

This

79. The front of a votive Cippus, two feet ſeven inches high, with an inſcription, which probably related to Geta, who was murdered by Caracalla, and whoſe name was by that emperour ſtruck out of all public monuments. It belonged to the late Mr. Topham of Windſor.

80. A ſepulchral Cippus, two feet nine inches high. On the front is a tablet with an inſcription[e]; above it, in the centre, is the head of Meduſa, on either ſide of which is a Ibis and a Ram's head, from whence hangs a feſtoon. Beneath it is repreſented the rape

This inſcription with ſome variation is publiſhed by Muratori, in his Theſaur. Inſcript. p. 1328. It then ſtood in the church of Santa Maria Maggiore. Fabretti likewiſe quotes it, ch. v. No. 220. on account of the ornaments which ſurround it, at which time it was placed in the Villa Negroni. This Clodius Herma is mentioned in an inſcription in the Muſ. Capit. publiſhed by Muratori, p. 604.

[e] VIPSANIA M. VIPSANII.
MVSEI L THALASSA
SIBI ET
T. CLAVDIO. AVG. L. EPICTETO.

This inſcription is engraven by Boiſſart, l. iii. pl. 86, when it ſtood in the Villa-Ceſi.

of Proſerpine, who is carried off by Pluto in a car drawn by four horſes, guided by a Genius, and preceded by a Serpent. Two ſpiral columns, with capitals compoſed of two doves, border the edges.

81. A Greek inſcription upon a circular ſhield three feet in diameter, containing the names of the Ephebi of Anthens under the Coſmetes, Alcamenes, and of the tribes to which they belonged. It is the common opinion, collected from the ancient authors, that the Ephebi were ſworn ſoldiers at the age of eighteen, but were not to ſerve out of the ſtate, till they had attained the age of twenty, that is for two years, whilſt in training. This marble was brought from Athens by the late Doctor Anthony Aſkew, and the inſcription publiſhed, though incorrectly, by Corſini, Faſt. Antiq. T. iv. Proleg. p. 11. Several ſimilar inſcriptions are given in the Marm. Oxon. on marbles brought from Greece by Sir George Wheler.

82. A bas-relief near three feet high, repreſenting a bearded elderly man, draped and ſitting on a kind of throne. In his right hand he holds a human foot, extended forward

ward in the ſame manner as the ſitting figures of Jupiter held an eagle or patera. Two figures of women of a much inferior ſize ſtand near him in a picture of veneration, and in the margin of the pediment is engraven, in old Greek letters, the word "ΞΑΝΘΙΠΠΟΣ." This marble appears to have been the front of the ſepulchral cippus of that great Athenian general whoſe name is inſcribed upon it. The ſitting figure repreſents Pluto, the Jupiter or deity who preſides in inferis, of whom the foot is the well-known ſymbol. One of the women may be Iſis, and the other a myſtes (Monaldini Theſaur. Gemm. No. 19. Gori, T. i. pl. 197).

The late learned Dr. Aſkew, who brought this intereſting marble from Athens, ſuppoſed this figure of Pluto to be a votive portrait of Zanthippus himſelf, preſenting a foot as a vow to Æſculapius for the cure of his wound, which hiſtory reports him to have received, at the battle of Mycale, in which he commanded the Grecian fleet againſt the Perſians, 479 years before Chriſt.

83. A fragment of a teſtamentary inſcription, ſawed from the front of a Sarcophagus,

phagus, found, in 1776, in the Perucci villa before mentioned [f].

84. A cinerary Urn two feet high, and eighteen inches wide. The front and the two ſides are ornamented with feſtoons of fruit hanging from Rams heads, Sparrows deſtroying a Lizard, a Graſshopper, an Eagle in the pediment, and an inſcribed tablet.

85. A Puteal, on which are repreſented, in alto relievo, five groupes of Fauns and Bacchanalian Nymphs. It is a hollow cylinder, three feet high, and three in diameter, was found in the iſland of Capria, and ſtood many years in the Columbrano palace at Naples, belonging to the duke Caraffa.

f .... NCIVS
.... MONVMENTVM RELIQVI
.... MQVE. SVARVM CVLTVRAM
.... T. LIBERTIS LIBERTABVSQVE
.... VIS. VSVM FRVCTVM. INSVLAE
.... ALATIANAE PARTIS. QVARTAE ET.
QVARTAE. ET. VICENCIMAE. QVAE IVRIS
SVI. ESSET. ITA. VT. EX. REDDITV EIVS. INSV.
IAE. QVOD. ANNIS. DIE. NATALIS. SVI. ET.
ROSATIONIS ET. VIOLAE ET. PARENTALIB.
MEMORIAM. SVI. SACRIFICIS QVATER IN. ANNVM
PACTIS CELEBRENT. ET. PRAETEREA. OMNIBVS K
NONIS IDIBVS. SVIS. QVIBVSQVE MENSIBVS. LVCERNA
LVCENS SIBI. PONATVR. INCENSO. INTERPOSITO.

86. A

86. A bas-relief, about four feet ſquare, repreſenting a Bacchanalian choral proceſſion, led by a Myſtes, found at Gabia, the capital of the ancient Gabii. A bas-relief ſimilar to this has been many years in the court of the Belvidere in the Vatican, and the ſame figures appear on the celebrated Gaieta Vaſe, which has the name of a Greek artiſt Salpion inſcribed upon it.

87. An ancient Menſula, three feet high, inſerted into a pedeſtal. This elegant piece of ornament was ſawed from the end of a long block of marble, found in a moſt extenſive and magnificent ancient building in the neighbourhood of Fraſcati.

88. A Labrum of Egyptian Green Baſaltes; on the ſides are carved two rings, in imitation of handles, in the center of which is a leaf of ivy. It is ſix feet four inches long, three feet broad, and as many high. By the will of Chriſtina, queen of Sweden, the former poſſeſſor of it, it paſſed to the Muſeum of the duke of Odeſchalchi, from whoſe heir, the duke of Bracciano, it was purchaſed in 1776.

89. An oblong ſquare Granite baſon, three feet ſix inches long, twenty inches wide,

eighteen deep, and two feet ſix inches high. This kind of baſon ſerved anciently in temples, to hold ſacred water uſed in purifying the hands. Three, ſimilar to this, have been found in porphyry; one in Agrippa's pantheon, now placed in the church of St. John Lateran at Rome; another is in the Borgheſe palace; and the third was in the collection of Count Caylus, who has engraved it in his Antiq. v. vii. pl. 66, and it now ſtands in the church of St. Germain l'Auxerais at Paris, adapted as a mauſoleum for the Count by the addition of a modern cover to it. This baſon was procured, as the laſt mentioned, in 1776.

90. The triangular vaſe of a Candelabrum fifteen inches high. The three ſide pannels are ornamented with a vaſe, a lotus with feſtoons compoſed of various ſymbolical plants, and an Ibis. The Ardea-Ibis, or that peculiar to Egypt, is deſcribed in Haſſelquiſt's Travels.

SECTION VII.

THE COLLECTION OF STATUARY MADE BY THE LATE MARQUIS OF MONTHERMER, NOW IN THE POSSESSION OF THE DUKE OF BUCCLEUGH, PRIVY GARDENS, WESTMINSTER.

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1. A STATUE of Leda with the Swan, 4 f. 6.

2. A ſtatue of Minerva. The head is modern and coarſely finiſhed.

3. A ſtatue of Cupid ſitting on a rock aſleep. The petaſus is on the head, and a baſket of fiſh hanging on the arm.

4. A coloſſal head of Auguſtus.

5. A head of Alexander [a] with a Helmet.

6. A head

[a] The genuine head of Alexander in the Capitol, another in the Florentine gallery in inferior preſervation, and a ſtatue of him in the Rondonini palace, afford a more

 perfect

6. A head of Hepheſtion moriens.

7. A head of Mercury, or rather a Dioſcaros, as the cap is not winged.

8. Ditto[b], the Petaſus compoſed of the ſhell of a Tortoiſe.

9. A bronze head of Baccha or Libera, with the eyes hollow. Of very fine workmanſhip.

10. A head of Venus, entire and excellent.

11. A head of Jupiter, much reſtored.

12. A head of Juno, or rather Iſis, in black baſaltes of a fine Egyptian ſtyle and character.

perfect repreſentation of him, than the profile on his coins with which they correſpond, in every feature. The repreſentations of the Macedonian hero are all remarkable for the inclination of the head to the left ſhoulder, and the turning up of the eyes. Anthol. l. iv. c. 8. p. 312. "Ες Διαλευσσων."

[b] This is a very rare inſtance of Mercury ſo attired. It is of Egyptian mythology, and probably of the ſecond æra of ſculpture, under the Ptolemies. Pococke, the learned Engliſh traveller, obſerved in a temple at Thebes, in Egypt, a Mercury with the petaſus or winged cap, formed of the ſhell of a tortoiſe. Abbate Winckelmann notices this as having belonged to Cavaceppi the ſculptor.

13. A head

13. A head of Æſculapius; good.

14. An unknown head with its own plinth.

15. A head of a boy.

16. A head wreathed, and probably a portrait.

17. A terminus of Hercules, wrapped in the Lion's ſkin, and wreathed with ivy. Of conſiderable merit.

18. An upright cinerary Urn. On the front is a candelabrum between Gryphons with Goats horns.

19. Two cinerary marble Vaſes. One with the handles doubly encircled; the other is fluted.

20. A bas-relief of the Graces.

A COLLECTION OF STATUARY MADE BY THE MARQUIS OF LANSDOWNE, AT SHELBURNE-HOUSE, WESTMINSTER.

1. A STATUE the ſize of life, in the action of faſtening his ſandal to his foot, ſimilar to the one at Verſailles, ſuppoſed to repreſent Cincinnatus preparing to take the command of the Romans; but, according to Winckelmann[c], is more probably a Theſeus putting on the ſandals of his father Ægeus. Bought of Mr. Gavin Hamilton, and found by him at his excavation at the Pantanella about the year 1771.

2. A ſtatue, called a Paris; the head not its own. Found as above.

3. A ſtatue, in black marble or baſaltes, ſuppoſed to repreſent Berenice, the queen of Ptolemy Philadelphus, in the character of Iſis. Found as above.

c Mon. Ined. T. i. p. 88.

4. Another

4. Another figure in the ſame kind of marble.

5. A ſtatue, above ſeven feet high, of Marcus Aurelius [d]; the head not its own; found in the Columbaro by Mr. Gavin Hamilton.

6. A ſtatue about ſeven feet high, being a repetition of the fine ſtatue of Meleager in the Belvidere, but proved to be Mercury by the Abbàte Viſconti. This excellent figure is in good preſervation, and was found by Mr. Gavin Hamilton at Tor-Colombaro, above mentioned, about nine miles diſtant from Rome, on the Appian Way, in 1771.

7. A ſtatue, nearly ſeven feet high, of a young Hercules bearing his club. Found in the year 1790, in the grounds, the former ſite of Hadrian's Villa Tiburtina; now belonging to the Mareſoſchi family; originally to the Conte Fede. This fine ſtatue is in

[d] The frequency of his ſtatues and buſts, is aſſerted by Capitolinus in Vit. M. Aurelii, c. i. "ſacrilegus judicatus eſt, qui ejus imaginem in ſuâ domo non habuit, qui per fortunam vel potuit habere, vel debuit."

> "Inciſa notis marmora publicis
> Per quæ ſpiritus et vita redit bonis
> Poſt mortem ducibus." Hor. Od. l. iv. ad. 8.

high

high preſervation, and was purchaſed by Mr. Jenkins.

8. A ſtatue of an Amazon; the head not its own. Found by Mr. G. H. at the Columbaro.

9. An Egyptian ſtatue of Oſiris in the act of kneeling.

10. A ſtatue of Juno, ſitting; in the proportion of full ſeven feet; head not its own. Much reſtored. It was once in the poſſeſſion of Mr. G. Hamilton.

11. A ſtatue, ſize of large life, reſtored in the character of Diomedes taking the Palladium; but, the body being found by Mr. G. Hamilton in 1778, a mere Torſo wanting both head arms and legs, it was not then known to have been originally a repetition of the Diſcobolos, ſince found in the grounds belonging to the Maſſimi family at Columbaro.

12. A ſtatue of a boy in the character of Harpocrates about four feet high.

There are ſeveral other ſtatues and termini of inferior merit and authenticity.

A groupe of Cupid and Pſyche[e], about 3 feet

[e] The Pſyche of the Egyptians, one of their favourite emblems which repreſented the ſoul or a future life, was originally

3 feet 6 high; found by Mr. G. Hamilton in the Pantanella.

A groupe of Leda with the Swan, about the ſame height, bought of Mr. G. H. and found in the Villa Magnani on the Palatine Hill.

A large bas-relief of Æſculapius; the head is modern.

A buſt of an Olympic hero found at the Pantanella, finely ſculptured.

A head of Minerva found at Roma Vecchia.

A head of Antinous deified as Oſiris; found at the Pantanella. It is the fineſt ſtyle of the age of Hadrian.

A head of Mercury found as above, and of equally perfect execution.

Heads of a Muſe and Mercury.

A head of Antoninus Pius.

Heads of Bacchus and Ariadne; of beautiful ſculpture.

originally no other than an aurelia or butterfly. In the progreſſive refinement of the arts, it was depicted as an elegantly formed female, with the wings of that inſect.

THE COLLECTION OF STATUARY MADE BY LORD VISCOUNT PALMERSTON, AT BROADLANDS, NEAR ROMSEY, HANTS.

1. A STATUE of a Muſe. The attitude is the ſame as that of the Melpomene, once in the Farneſina palace, now in the Muſ. Pio-Clem. ſtooping forward, and the left leg raiſed on a ſtone.

2. A ſtatue of Ceres. Reſtored; the head and arms are wanting.

3. A ſtatue of Hygeia.

4. A ſtatue of Cupid ſleeping on the Lion's ſkin, with the club and two lizards. Of good ſculpture and a repetition of a frequent ſubject.

5. A head of Africa, ſmall life, with the ſkin of the Elephant's head.

6. A head of Diana with the double knot on either ſide of the head, as remarked in that of Mr. Townley's.

7. A head of Juno, nearly perfect, but much corroded by age.

8. A head of a female Faun.

9. A head in the character of Mercury, with a Petasus, probably a portrait.

10. A head unknown, with a corded wreath.

11. A double-headed Terminus of Fauns.

12. A bas-relief of a Muse.

13. Another, having three female Bacchanals in orgic attitudes.

14. A tripod with Bacchanals; Silenus with the mystic cestus; in which is a Priapus and fruits.

15. A vase with Bacchanals, fragmented, but the figures of good sculpture.

THE COLLECTION OF STATUARY MADE BY MR. MANSEL TALBOT, AT MARGAM IN GLAMORGANSHIRE.

1. A STATUE of Lucius Verus; the head has never been broken off, but the legs, part of one thigh, and both the arms, are modern workmanſhip.

2. A Vir Conſularis, of excellent and highly finiſhed drapery. It was formerly in the Colombrano palace at Naples belonging to the duke Caraffa, and was purchaſed of Mr. Jenkins. A fine head of Tiberius is placed on it, which accords with the body.

3. A ſtatue of a young Faun, holding a pipe, bought of Mr. G. Hamilton, and formerly in the Barbarini palace. Repetitions of this pleaſing figure are in the Capitol, and the Villa Borgheſe at Rome.

4. A ſtatue

4. A ſtatue[f] of Hercules ebrius et ureticus; bearing the club negligently on the left ſhoulder; the other hand is modern and improperly extended. Figures repreſenting this ſtatue of Hercules, with various circumſtances of drunkenneſs, may be ſeen in the Dreſden collection, and on antique gems.

5. A ſtatue of a Dioſcuros.—Other repetitions of this figure are ſuppoſed by ſome connoiſſeurs to repreſent one of the Ptolemies. It was found by Mr. G. Hamilton about the year 1769, at the Pantanella, on the ſite of Hadrian's villa at Tivoli.

6. A ſtatue of a Boy, leſs than life, and draped.

7, 8. Torſos of very fine ſculpture, being fragments of ſtatues of Ganymede and a Satyr.

9. A very excellent and well preſerved buſt of Hadrian.

[f] Statius (Sylv. l. iv. s. 6. v. 58.) deſcribes minutely a ſmall bronze, not a foot high, of Hercules Ebrius, &c. with a cyathus in one hand. He details the hiſtory of this ſtatue; that it was made by Lycippus, and had belonged to Alexander, Hannibal, and Sylla. Upon a ſmall gem in the Veroſpi collection Hercules is ſo repreſented. Spence, Polymetis, p. 161. n. 71.

10. A buſt, ſuppoſed to repreſent Solon, on account of the head being nearly bald, of good execution.

11. A buſt of Sabina, the wife of Hadrian.

12. A buſt of Antonius Pius. The three laſt mentioned are in a ſuperior ſtyle, and were found by Mr. G. Hamilton in the Pantanella.

13. A buſt of Minerva; the face well preſerved; the back part of the head is wanting, but is covered with a fine ancient bronze helmet, which ſuits it, and the breaſt bearing the Ægis[g] is a remnant of a capital ſtatue of that goddeſs.

14. A head of Hercules Agoniſtes, of great merit. It was bought of Mr. G. Hamilton, and was formerly in the Mattei collection.

15. A buſt, unknown by M. Angelo.

17. A bas-relief of Leda, modern.

18. A Sarcophagus fluted, bas-relief of the Graces.

19. An oval vaſe, modern.

g The Ægis, which was the ſymbol of power and univerſal dominion, was frequently placed on the buſts of the emperours. Flattery could give it to the portraits of ſuch monſters of folly and depravity as Nero and Domitian.

20. Two

20. Two Do. in Roſſo antico, by Cardelli.

21. The Borgheſe Bacchanalian vaſe, and the Medici vaſe, of the ſacrifice of Iphigenia, by Cardelli.

THE COLLECTION OF STATUARY MADE BY THE LATE WILLIAM WEDDEL, ESQ. AT NEWBY IN YORKSHIRE, NOW BELONGING TO LORD GRANTHAM.

1. A STATUE of Venus, five feet one inch and a half high, in the attitude of the Medicean; both arms and the right leg from the knee are modern, and the head alſo having been loſt, is replaced by a beautiful head of a Pudicitia of a ſuitable ſize; the veiled part having been worked to the reſemblance of hair, by the ſculptor Pacili. This fine fragment had remained, a long time, in the vaults of the Barbarini palace, from whence it was purchaſed by Mr. G. Hamilton, about the year 1765, who exchanged it with Pacili. Mr.

Mr. Jenkins ſoon after gave Pacili one thouſand Roman Scudi for it, including the reſtoration, and ſoon after ſold it to Mr. Weddel [h].

2. A ſtatue of Minerva. The head not its own, but beautiful and well adapted. Purchaſed of Mr. Jenkins.

3. A Faun dancing and half draped, ſmall life.

4. Silenus, with the uter or ſkin of wine, ſmall life.

5. Muſe ſitting; the head not its own.

6. A ſtatue of Apollo leaning his right arm behind him.

7. A ſtatue of a boy playing on a pipe.

8. A ſtatue of Brutus, naked; head not its own, but ſuitable.

9. A ſtatue of Fauſtina, draped.

10. A ſtatue of a Patrician youth with the Bulla aurea.

11. A ſtatue of Ganymede, copied from the Florentine.

[h] I am obliged for this information to a gentleman who received it from the report of Sig. Pacili and Mr. Hamilton.

12. A ſtatue of a Nymph reclining on one arm.

13[i]. An Ibis in white marble; the ſize of life.

14. A coloſſal head of Hercules, with a Tripod of Bacchanals.

15. A buſt of Auguſtus.

16. A head of Minerva, in Parian marble; the caſque and back part of the head are reſtored.

17. A buſt of Caracalla.

18. A head of Alexander in Pavonazzo marble, on a beautiful tripod[k] of maſques and boys.

19. A buſt of a young man, unknown.

20. A female buſt; intire.

21. A large Sarcophagus, 6f. long and 5f. high, of Pavonazzo marble. The top is fluted, and on the ſides are lions heads.

22. A ſmall Sarcophagus; boys playing

[i] The Ibis is a bird like a Stork, peculiar to Egypt, where, as it deſtroys ſerpents, it has been worſhipped as a divinity. Plin. Hiſt. Nat. l. viii. c. 27. Cicero De Nat. Deor. l. i. c. 36.

[k] ——" Tripodas præmia fortium
Graiorum." HOR. Od. l. iv. od. 8.

with

with fruit, Termini at the corners. Upon it ſtands a large upright cenerary urn with a teſſara.

The Romans were magnificent in their ſepulchres, and their ſarcophagi were frequently compoſed of the moſt valuable marbles, and enriched with the moſt elaborate ſculpture. The fineſt bas relief known is that of Bacchus and Ariadne, nearly ſeven feet long, which was found perfect in the Appian way; which is almoſt rivalled by the Sarcophagus, with the ſtory of Meleager at Piſa.

There are various ſymbols of diſſolution which are common on Sarcophagi; ſuch as a lion deſtroying a horſe, Cupid burning a butterfly, and ſeveral others.

A frequent ſubject was Apollo and the nine Muſes. He was only blocked out roughly, but the other figures completed; and the Sarcophagus was kept by the ſculptor to be adapted to any purchaſer. When it was bought, the head which remained to be finiſhed was made to reſemble the deceaſed.

But Sarcophagi were frequently embelliſhed with heterogeneous ornaments, ſuch as Bacchanalian feaſts, and ſacrifices to the Bona Dea.

The

The ancient artiſts following the received ſuperſtitions, may ſometimes appear careleſs of the propriety of the deſign, for the p'ace where it was to be employed.

The workmanſhip of the Roman Sarcophagi is ſeldom very excellent; becauſe the uſe of them was in a great meaſure diſcontinued when Sylla died[l]; and was not renewed, as a general practice, till after the Antonines. The interval forms the æra of ſepulchral Vaſes, Cippi, and cinerary Urns, upon which the ſculptors exerted the utmoſt ſkill.

The cuſtom[m] of burning dead bodies ceaſed about the æra of the Emperour Alexander Severus and Julia Mammæa. The Sarcophagus, which is now ſhown in the Capitol at Rome, and attributed to them, when firſt diſcovered, contained no bones in it. The Barbarini (now the Portland Vaſe) only, was placed within that receptacle, and is ſaid to have contained aſhes. As for the external workmanſhip of the Sarcophagus, it

[l] Sylla ordered his body to be burned, as Pliny ſays, "veritus talionem," l. vii. c. 54. for he had allowed the corpſe of his rival Marius to be treated with the baſeſt indignities.

[m] Nieupoort de Ritibus Romanis, p. 396.

bears decisive marks of an age much anterior to Severus.

THE COLLECTION OF STATUARY MADE BY THE HON. J. SMITH BARRY, AT BEAUMONT IN CHESHIRE.

1. THE statue of Antinous in the character of Abundance. The head is not its own, but the body is uncommonly excellent. It is of the size of large life, and was discovered in the Thermæ Maritimæ of Hadrian, near Ostia, by Mr. G. Hamilton, in 1771.

2. A groupe of Paris Equestris, much restored, but of excellent sculpture. It was found at Tor Columbaro, formerly a villa of Gallienus, by Mr. G. Hamilton.

3. A statue of Venus Victrix. Found at the same time and place. Much restored.

4. A statue of Bacchus, with a Faun.

5. A statue of Apollo.

6. A statue of Paris; large life.

7. A statue of Sabina, draped.

8. A female

8. A female ſtatue; unknown.

9. A ſtatue of Trajan, when young.

10. A ſtatue of Faunus.

11. A ſtatue of a Patrician boy with the Pallium.

12. A groupe of Bacchus and Ariadne.

13. A groupe of Bacchus on an aſs.

14. A groupe of Hercules and Antæus.

15. A ſtatue of Homer; ſmall life.

16. A ſtatue of Cupid; Do.

17. A Fountain Nymph, with a Vaſe.

18. A ſtatue of Veſpaſian.

19. A buſt of Marcus Aurelius.

20. A buſt of Ælius Verus.

21. A buſt of Antoninus Pius; large life.

22. A buſt of Septimius Severus.

23. A buſt of Lucius Verus. The Lucius Verus in the villa Borgheſe is the beſt imperial buſt known to be now exiſting. That formerly in the Mattei palace is now Mr. Townley's. One in the Barbarini is highly eſtimated; and another, found at Hadrian's villa, was ſold by Mr. L. Brown to the Empreſs of Ruſſia.

24. A buſt; unknown.

25. A head of a Satyr.

26. A head of Juno.

27. A head of Pindar.

28. A medallion inſcribed, "MENANΔPOC."

29. A vaſe in marble compoſed of an antique Puteale about three feet in diameter, and as many high; formerly in the Columbrano palace at Naples. The cup at the bottom and the cornice at the top, by which it becomes a vaſe, were added when in the poſſeſſion of Mr. Jenkins, about the year 1772. The antique figures are in a very ſuperior ſtyle of ſculpture, and repreſent the myſtical introduction of Adonis to Venus or Proſerpine. Under the border of this Puteale is the following dedicatory inſcription.

LOC. H. SPS. GRAECEIA. PF. RVFA. POMPON. DIANAE[n].

This vaſe, in point of execution and curioſity, ranks amongſt the firſt in England.

30. A vaſe of porphyry, near three feet high, elaborately hollowed out of an ancient column by Cardelli.

[n] Locum hunc ſepulturæ propriis ſumptibus Græcia poſteris fecit. Rufa Pomponia Dianæ. Putealia ſigellata Pauſan. l. i. p. 94. Cic. Epiſt. ad Atticum, l. i. ep. 10.

THE

THE COLLECTION MADE BY HENRY BLUNDELL, ESQ. AT INCE-BLUNDELL, IN LANCASHIRE.

1. A STATUE five feet high of Minerva, holding the Owl in the right hand. One arm and part of the other are modern, formerly much admired in the Lanti palace at Rome.

2. A ſtatue of Diana with a Tunic formed of the ſkin of a hind, five feet high.

3. A ſtatue of a conſular figure, with the "Scrinium;" in good preſervation, nearly reſembling that called Cicero in the Arundel collection.

4. A ſtatue with a club ſuppoſed to be a Theſeus. The head not its own. Near 7f. high. Formerly in the villa D'Eſtè at Tivoli.

5. A ſtatue of a Matron draped; head not its own. Height 6f. 6.

6. A ſtatue of Minerva; the left hand reſting on a ſhield, much reſtored, 6 feet 6 high.

7. A ſtatue ſuppoſed to repreſent the province of Mauritania, 6 feet high.

8. A ſtatue of Æſculapius, nearly 7 feet high.

9. A female ſtatue with light drapery; head and arms modern, 6 feet high. The baſe is inſcribed.

10. A ſtatue of Bacchus, 5 feet high.

11. A ſtatue of Jupiter with the Eagle, 7 f. high, from the Villa D'Eſtè.

12. A groupe of an old Faun and a Hermaphrodite; ſmall life, of a proportion of about three feet. Found by Niccola La Piccola, in an excavation about 7 miles from Tivoli, on the Præneſte road, 1776.

Mr. Blundell has a great variety of buſts, heads, bas-reliefs, ſarcophagi, cippi, ſepulchral urns, and curious ancient fragments. The whole collection amounts to 400 pieces, an explanatory catalogue of which, illuſtrated with engravings, I am informed that Mr. Blundell is preparing for the learned world. The ſketch I offer of the other marbles will excite the curioſity of virtuoſi.

THE COLLECTION OF MARBLES° MADE BY SIR RICHARD WORSLEY, BART. IN THE ISLE OF WIGHT.

1. BACCHUS and his mythological favourite Acratus, winged as a genius. This is a moſt beautiful groupe, in which "the maſculine energy of youth is blended with female ſoftneſs and virgin delicacy."

2. Cupid, found fifteen miles diſtant from Rome, in 1793, under the Colonna, where Varus had a villa. This beautiful ſtatue is ſimilar to Mr. Townley's, and is probably a fine antique copy of the bronze, which was obtained by a ſtratagem from Praxiteles, by Lais.

° Theſe marbles were collected in Greece during the years 1785,-6,-7, by Sir R. Worſley, who brought them to Rome, where they were examined and deſcribed by that celebrated antiquary Abbàte Ennio Quirino Viſconti, the Vatican librarian. Two very ſumptuous volumes, with plates and deſcriptions in Engliſh and Italian, were publiſhed at London in 1798, but are not to be purchaſed.

3. A ſtatue

3. A ſtatue of Venus, draped.

4. Aſclepias, the prieſteſs of Diana, draped, with the patera. It is ſmall, and of that deſcription of ſtatuary called "μονολιθα," or conſiſting of a ſingle ſtone. The head and arms are reſtored; and it has a curious inſcription on the plinth, demonſtrative of her name and office.

5. A groupe of Nilus, in ſmall, reſembling that in the Capitol at Rome.

6. A ſmall ſtatue of a youth, as a genius, half draped.

7. A ſtatue of Hercules Ebrius, found in Egypt, and in the ſtyle prevalent under the Ptolemies. He is crowned with flowers and ribbons like the Hercules of the Vatican.

8. A ſtatue of a boy with the club and lion's ſkin, called the Genius of Hercules.

9. A ſtatue of an Egyptian prieſt in baſaltes.

10. A fragment of an Egyptian Idol.

11. Cercopithecus, or Egyptian Cynocephalus.

12. Canephora, found at Eleuſis.

13, 14. Antique marble chairs which originally belonged to the celebrated Fulvius Urſinus, and were afterward placed in the Villa Montalto of Sixtus the fifth.

15. An

15. An Hermæan ſtatue of Sophocles, found at Athens[p].

16. One of Alcibiades, found at Athens.

17. One of Anacreon; an accurate reſemblance of a genuine coin of Teios in the Urſini collection.

18. Pherecydes[q], the philoſopher and contemporary with Thales, a ſmall Hermæan ſtatue.

19. Hercules Juvenis, with fillets falling down on either ſide of the head, which is covered with a lion's ſkin. A buſt ſtrongly characterized.

20. Attilius Regulus[r], a fine buſt.

21. Achilles. A buſt reſembling the ſtatue in the villa Borgheſe, and one in the collection of the Duke of Nemi.

22. A buſt of Sappho[s], of a manlike air and features, as ſhe is uſually repreſented.

23. A buſt of Jupiter, finely ſculptured.

24. An Hermæan ſtatue of Hercules, with a cloſe beard, and the lion's ſkin drawn over the head like a peruke.

25. A baſſo relievo of Jupiter and Minerva

p Athenæus, l. i. q Anthol. Græc. l. iv.
r Hor. Od. 3. s Strabo, l. x.

receiving the vows of an Athenian, deſigned by Phidias, and taken from the Parthenon. It is in the flat, low ſtyle of ſculpture.

26. A baſſo relievo of Proteſilaus taking leave of Laodamia as deſcribed by Homer.

27. A baſſo relievo of Hercules, diſcovered at Athens in 1785, which reſembles a marble in the Arundelian collection.

28. A baſſo relievo of an antique Syren.

29. A baſſo relievo of Telephus, the ſon of Hercules, found at Megara.

30. A baſſo relievo of Cecrops king of Athens, and his three daughters.

31. A fragment of the Eleuſinian myſteries, found at Eleuſis.

32. A baſſo relievo of an annual proceſſion at Megara.

33. A baſſo relievo of Pluto with a youth ſtanding near him. This marble is extremely curious, as it exhibits three kinds of cups for conſecrating wine, the cotyla, the crater, and the prochoos or ariballos.

34. A ſepulchral fragment of Cherion, found at Athens.

35. A baſſo relievo of Moſchus (not the poet) found at Athens.

36. A baſſo relievo of a man with three young

young women, waſhing a ſtatue of the deity of Lampſacus with a ſponge. A very beautiful ſpecimen of the antique Terra cotta.

37. A baſſo relievo of a Bull, the "maxima victima" of Virgil, found in Magna Græcia, and formerly in the Columbrano palace belonging to the Duke Caraffa at Naples. It is of ſuperior ſculpture, and was probably the outſide ornament of a temple.

38. A baſſo relievo of a young woman careſſing doves, found in the iſland of Paros, and conjectured to have been a relique of the temple of Ceres, and the work of Praxiteles.

39. The Tripod belonging to the monument of Lyſicrates[t] at Athens.

40. A fragment found at the Sigæan promontory, repreſenting an Aunt and Niece waiting the anſwer of the oracle. Several fragments, &c. of inferior merit, brought from the iſlands and ſhores of the Archipelago.

[t] See the deſcriptions of Athens by Le Roy and Stuart.

SECTION VIII.

EXTRACTS OF LETTERS FROM GAVIN HAMILTON, AT ROME, TO CHARLES TOWNLEY, ESQ. RELATIVE TO HIS DISCOVERY OF MARBLES IN THAT VICINITY [a].

IN the year 1771, upon the ſite of Hadrian's Tiburtine villa, now called the Pantanello, an excavation having been originally made

[a] Mr. Townley's collection, a catalogue of which I have been permitted to give in the preceding pages, has been formed with great taſte and knowledge of the ſubject, ſeconded by ſucceſsful acquirement. His ſuperior judgment in the arts may be ſaid to have been inherited from his immediate maternal anceſtor, the great earl of Arundel, who was the father of vertù in England.

Mr. Gavin Hamilton, to whoſe aſſiduity we are indebted for ſome of the fineſt antique ſtatuary, died at Rome in 1797, where he had paſſed the greater part of his life. His death was occaſioned by anxiety of mind, when the French

made by Sig. Lolli; the fragments then difcovered were fold to cardinal Polignac, and at his death purchafed for the king of Pruffia. The only piece remaining in Lolli's poffeffion, was the buft of Hadrian, now Mr. Townley's. In 1769, Mr. Hamilton employed fome labourers to re-inveftigate this fpot. They began at a paffage to an old drain cut in the tufa, where they found an exit to the water of Pantanello, after having worked fome

French took poffeffion of the imperial city. He was a man of talents, and highly efteemed. As a painter of hiftory he was not lefs claffical than Pouffin, with clearer colouring, and graceful attitudes. One of his chief works is a feries of pictures taken from the Iliad, which have been well engraved by Cunego, and the originals difperfed in different cabinets of Europe. The duke of Hamilton and Lord Hopetoun are poffeffed of fome of them. In the Borghefe villa, near Rome, an apartment is painted in frefco by him, with the hiftory of Paris. In 1773 he publifhed "Schola Italica Picturæ," from the moft celebrated pictures, in one volume folio.

Mr. Thomas Jenkins firft vifited Rome as an artift, but having amaffed a confiderable fortune, by favour of Pope Ganganelli, he became the Englifh banker. He was driven from Rome by the French, who confifcated all they could find of his property. Having efcaped their fury, he died at Yarmouth, immediately on his landing, after a ftorm at fea, in 1798.

weeks

weeks by lamp-light, and up to the knees in ſtinking mud full of toads, ſerpents, and other vermin. A beginning of a cava was then made through the drain, which was filled with trunks of trees and fragments of marble. Here were found a head, now Mr. Greville's, the vaſe of Peacocks and Fiſh, now in the Muſ. Pio-Clem. a Greyhound, Ram's head, and fragments, when it appeared that Lolli had previouſly diſcovered the more valuable relics. Fortunately meeting with an old man who had been employed by Lolli, they were directed to a new ſpot. "It is difficult (Mr. H. remarks) to account for the contents of this place, which conſiſted of a vaſt number of trees, cut down and thrown into this hole, probably from deſpite, as having been a part of ſome ſacred grove, intermixed with ſtatues, &c. all of which have ſhared the ſame fate." He obſerved, that the Ægyptian idols had ſuffered moſt, being broken into minute pieces, and purpoſely disfigured, and that thoſe of Greek ſculpture, in the greater number, had ſuffered only from the fall, when thrown into this reſervoir of water and filth, not having been equally offenſive to the Goths, or, with greater probability, to the firſt-

firſt-converted Chriſtians. The ſtatues firſt thrown in, from ſticking in the mud, were conſequently the leaſt injured. There were hewn blocks and fragments of white marble, and columns of alabaſter ſufficient to build a palace, with a collection of giallo antico, and the more rare kinds; in ſhort, of ſome of the fineſt parts of Hadrian's villa. This hollow, in time, was filled with water, and called Pantanello, or the ſmaller lake of Pantano.

Mr. H. gives the following catalogue of the diſcoveries in the excavation of Pantanello, with the names of the perſons who obtained them.

IN THE MUSEO PIO-CLEMENTINO.

1. Head of Menelaus, with other fragments belonging to the groupe of Menelaus defending the body of Patroclus.
2. Buſt of a Philoſopher, ſingular for its high preſervation.
3. Head of Plato.
4. Do. in red marble.
5. Do. of a Mauritanian.

6. Buſt

6. Buſt of Hadrian.

7. Antoninus Pius.

8. Vaſe with Peacocks and Fiſh, &c. a fragment.

9. Head of a Ram.

10. Statue of Nemiſis.

11. A Stork of roſſo antico.

12. A Greyhound.

13. Column with ornaments.

AT THE VILLA ALBANI.

14. A Sphynx; green baſaltes.

15. Antinous, head, in the character of an Ægyptian Idol.

16. Buſt of Caracalla.

17. Head of Do.

18. Buſt of Lucius Verus.

MARQUIS OF LANSDOWNE.

19. Statue of Cincinnatus.

20. Do. of Paris.

21. Cupid and Pſyche, groupe.

22. Antinous.

23. Do. as an Ægyptian Deity.

24. Buſt of a Victor in the Olympic games.

25. Pudicitia, a fragment.

26. Head of a Muſe.

27. Two Ægyptian Idols in black marble.

28. Bas-relief in do.

MR. MANSEL TALBOT.

29. Statue of Ptolemy.

30. Buſt of Hadrian.

31. Do. of Sabina.

CAVALLIERE PIRANESI.

A great number of fragments of vaſes, animals of different ſorts, ſome elegant ornaments, and a coloſſal head of Hercules, now in Mr. Townley's collection.

GENERAL SCHWALLOFF.

32. Antinous, head.

33. Sabina, do.

34. Buſt of a young man as large as life, being part of a ſtatue.

MONSIEUR DE COCH, FOR THE EMPEROR OF RUSSIA.

35. Statue of Cupid.

36. Head of Juno.

MR. JENKINS OF ROME.

37. Buſt of L. Verus, purchaſed by Mr. L. Browne, now at St. Peterſburgh.

38, 39. Heads of Antinous and Pompey, in the duke of Dorſet's collection at Knowle, in Kent.

40. Lucilla.

41. Juno.

42. Athleta.

43. Jupiter.

44. Fauſtina, Junior, &c.

MR. TOWNLEY.

45. Greek Hero, head, to which there is one ſimilar in the Muſeo Pio-Clem. but not in equal preſervation.

More than a dozen buſts and heads were ſent to different parts of Germany.

1771.

Excavation in the *Tenuta of S. Gregorio*, then the property of cardinal Ghigi, and commonly called "*Tor Columbaro*." Two ſpots were ſelected, one upon the Appian Way, and the other about a quarter of a mile diſtant. The firſt, Mr. H. ſuppoſed to have been a temple of Domitian, and the other a villa of Gallienus, which are deſcribed as being diſtant nine miles from Rome. The firſt mentioned was deſpoiled of its ornaments, retaining only a large column of red granite, and ſome fragments of porphyry and giallo antico.

This temple had been probably robbed by

Gallienus, and the ornaments placed in his own villa, as there were no competent artiſts in that low age. Mr. H. is confirmed in this conjecture by the number of duplicate ſtatues, which he found in this excavation, of moſt, if not all, and one, in every inſtance, inferior to the other, conſequently the one original, and the other a repetition or copy, by ſome artiſt in the reign of Gallienus. The precious columns of verd and giallo antico, had been taken away by the early Chriſtians, and applied as decorations to their newly erected churches. The ſtatues were widely diſperſed, as having been thrown aſide, either from ignorance of their value, or religious prejudice. Some of them were ſcarcely a foot beneath the ſoil, and in many inſtances had been broken by the plough. The firſt valuable diſcovery was of the M. Aurelius, larger than life, now at Shelburne-houſe; near it was a duplicate of poor workmanſhip, broken into many pieces. A head which Mr. H. placed on Lord Shelburne's ſtatue muſt have belonged to one of them. The Meleager, the ornament of the ſame collection, and one of the fineſt ſtatues in England, was likewiſe found there; and the "Paris Equeſtris," in

in ſmall, which paſſed by purchaſe from Mr. Jenkins to J. Smith Barry, Eſq.

The Diſcobolos was next brought to light, in good preſervation in all its parts, although a little injured by time. The attitude, in particular, is allowed to be one of thoſe happy productions of the ancients which cannot be improved or excelled, and now attracts the notice of virtuoſi in the Muſ. Pio-Clem. where the buſt of Serapis holds a diſtinguiſhed place; a piece of ſculpture, of which Mr. H. never diſcovered a duplicate. Of this cava, likewiſe, are the Venus, now Mr. Corbet's; and a draped Venus, now reſtored, and called "Victrix," in Mr. Smith Barry's collection; a torſo of Apollo, and a Faun ſitting, in ſmall life, ſent to Muſcovy by M. de Coch, of exquiſite workmanſhip. Lord Landſdowne's Amazon is alſo one of the fortunate diſcoveries at the cava of "*Tor Colombaro.*"

After opening eight different excavations at *Porto,* and in other parts of the Campagna of Rome, during the courſe of one winter, without ſucceſs (excepting the Wolf and ſmall Naval Victory, found at *Cornazzano,*

now

now in the Muſ. Pio-Clem.) Mr. H. reſolved to explore *Albano*. There he diſcovered a fine ſtatue of a young man without a head, now in the Muſ. Pio-Clem. a ſcenic figure claimed by cardinal Albano, &c. During the proceſs of theſe ſearches at Albano, he was adviſed by ſome friends at *Genzano* to try his fortune in ſeveral ſpots in that vicinity. The greater part of them had been previouſly dug up by order of cardinal Lancellotti, and the event of courſe was unfavourable. *Monte Cagnolo* alone anſwered his expectations, which is a ſmall hill between Genzano and Civita-Lavinia, the ancient Lanuvium, commanding a rich proſpect towards Velletri and the ſea. From the extent and magnificence of the ruins, and the many relics found there, it is conjectured to have been the ſite of the villa of Antoninus Pius, which he built adjacent to the ancient Lavinium. This ſpot, in ſucceſſive ages, had been converted into a vineyard, and conſequently, ſtripped of its ornaments, ſome of which were thrown promiſcuouſly into one room, about ten feet under ground. The moſt remarkable were, the two Fauns of exquiſite Greek ſculpture, with the names of the artiſts; the Vaſe, of a ge-

 neral

neral form and taſte, inferior to none extant; and the groupe of a Greyhound Dog careſſing a Bitch, in Mr. Townley's collection. The companion of the latter, found at the ſame time and place, is now much admired in the Muſ. Pio-Clem. Mr. Townley is likewiſe poſſeſſed of one of the two groupes of Actæon devoured by his own Dogs, and the two ſmall Victories ſacrificing a Bull, which are ſome of the beſt known, in relievo. Two other Dogs, which were alſo diſcovered at *Monte Cagnolo,* Mr. Jenkins procured, and it is a ſingular co-incidence, that ſo many Dogs ſhould have been found in a place which ſtill retains a name of that import. It belongs to the college of St. Buonaventura. Beſides theſe excellent ſpecimens of ancient art, heaped together in one room, Mr. Hamilton found a head or buſt in the character of Meleager, in the higheſt preſervation, now Mr. Townley's, and only one large ſtatue of Paris, which was placed by Lord Temple at Stowe, with others of merit, particularly an Adonis of uncommon beauty, dug up at the Villa Fonſega. Mr. H. eſteemed the *Monte Cagnolo* to have been one of the richeſt mines of antiques which he opened while reſident at Rome.

At *Nemi*, which had been already explored, he found the young Cupid holding a vafe, and difpofed of it to Mr. Lyde Brown.

DISCOVERED IN 1792.

Gæta, a buft of fine fculpture; a ftatue of Sabina; another of Germanicus. A head of M. Agrippa of the beft workmanfhip; another of Tiberius with the civic crown; a ftatue of Caligula with a cuirafs; Diana fuccincta of great beauty; Nemefis, &c.

Excavation at *Oftia* on the fea fhore. By permiffion of cardinal Surbelloni, Mr. H. began his inveftigations in this vaft field of antiquity, at a fpot called *Porta Marina*, as promifing the difcovery of many objects of tafte. From the ground plan of the ruins, it became evident, that they were the fite of public "Thermæ maritimæ," and from many infcriptions which were found, compofed of letters of an unufual fize, we may collect that they had been frequently repaired during the reigns of fucceffive emperors, as low

as Conſtantine. One, very elegant, was given by Mr. H. to cardinal Albagine. There were proofs that Hadrian, the protector of the fine arts, had embelliſhed theſe baths by many magnificent works. The firſt ſtatue which was recovered from its long ſepulture, was the fine Antinous, as the deity of Abundance. Mr. Smith Barry was the purchaſer, and it equals any ſtatue of that ſubject, of any collection in Europe. Near to the Antinous lay an inferior ſtatue of Æſculapius, and another of his daughter Hygeia, very entire, large life, and of conſiderable merit. The laſt noticed was ſold with ſeveral others to the Landgrave of Heſs-Caſſel. A torſo, broken off under the knees, appeared next, of which there is a duplicate at the Capitol, the head not its own, the whole being reſtored by Monſieur Le Gros. Mr. H. reſtored this torſo, as Diomede carrying off the Palladium, and ſold it to Lord Lanſdowne, but it was a duplicate of Myron's Diſcobolus, ſimilar to that in Mr. Townley's collection.

At *Porta Marina,* which had been pre-occupied, and its ſtores exhauſted, Mr. H. declined farther inveſtigation, proceeding to a

bath on the ſhore, having a pavement of verd-antique. He ſoon dug up a fine torſo of a young man, the other parts much mutilated, and the head not to be found, after the moſt diligent ſearch. The Pope claimed it for the Muſ. Pio-Clem.

Mr. Townley's ſmall Venus, holding a mirrour, was another of the exquiſite ornaments of this bath. Four of the Labours of Hercules, entire, and with their proper emblems, were found at a ſmall diſtance, which are now in the Muſ. Pio-Clem. with the elegant Tripod Apollo. Near them, were firſt ſeen the mother of Venus and the Muſe, which are Mr. Townley's, and conſidered by Mr. H. as ſome of his moſt happy diſcoveries. The " mal aria" prevented Mr. H.'s men from working at Oſtia; they were employed during its prevalence in the autumn, at *Roma vecchia*. This is an eſtate belonging to the hoſpital of St. Giovanni Laterano, about five miles from Rome, upon the road to Albano, and that of Fraſcati. A conſiderable ruin is ſeen near this laſt, upon the right hand, which is generally believed to be the remains of a villa of Domitian's nurſe. This

opinion

opinion is confirmed by fragments of coloſſal ſtatues, and the excellence of the ſculpture. Mr. Townley has the two buſts of Marcellus, dedicated by the Decemviri, and a companion, with the ſleeping Mercury; beſide which were Lord Lanſdowne's Æſculapius, the ſize of life; the ſingularly beautiful Bacchante, once the property of the Honourable Charles Greville, now Mr. Townley; and the baſſo relievo of the three Bacchantes ſent to Mr. Townley, and one of the moſt eſtimable of thoſe which this fortunate ſpot produced.

Several cavas at *Palo* and the territory of *Laricia* proved fruitleſs.

At *Caſtello di Guido*, Mr. H. was more ſucceſsful. This place belongs to the hoſpital of S. Spirito, about twelve miles from Rome, on the road to Civita Vecchia, and was anciently "Lorium," where the emperor Antoninus Pius finiſhed his days. The ground had been ſcarcely broken, when an entire ſtatue of a woman appeared, with her head veiled, and holding the patera in one hand, and the cornucopia in the other; it appeared to be a Pietas. Many ſmall pieces of ordinary workmanſhip followed, moſt of which were mutilated, excepting a draped figure,

ſmall life, repreſenting Domitia with the attributes of Diana, which went, with the Pietas, to the Muſ. Pio-Clem. In a large vittina, filled with earth, was found a Cupid, ſmall life, bending his bow as Cupid Conqueror of Heroes, which is expreſſed by the Lion's ſkin on the trunk, alluding to the ſpoils of Hercules. This, by far the fineſt known ſpecimen of the ſubject, is preſerved in Mr. Townley's cabinet. It has a ſingularity, that of the hand holding the bow perfect, which all the others want. No figure recurs ſo often in the antique as this Cupid, and from the numerous repetitions, it muſt be judged, not only to have been a favourite ſubject with the Greeks, but one likewiſe in the completion of which the art ſeems to have reached its higheſt point of excellence.

Mr. H. diſcovered a Pericles at the *Oliveto of Tivoli* (now Mr. Townley's), a repetition of that in the Muſ. Pio-Clem. found at the *Lake of Caſtiglione*, with the helmet.

The ancient city of Gabii, remarked to have been deſolate in the days of Horace, (Frigidi Gabii and Gabiis deſertior) belongs to prince Borgheſe. The ſite is contiguous

ous to the Lacus Gabinus, four miles on the Via Præneſtina. In 1780, by the prince's command, Mr. H. began the excavation, which produced many very fine ſtatues and buſts. Theſe were all reſtored, with great ſkill and effect, and are now placed in an edifice in the gardens of the Villa Borgheſe, which was built for their reception. The moſt eſteemed are a Diana and Germanicus, in a character not hitherto known, a Pan, and two grand columns of verde antique.

SECTION IX.

DISPERSED in the reſidences of ſeveral gentlemen of rank, virtù, and opulence, are ſmall numbers, and ſingle marbles, of merit and curioſity; equal to thoſe in the large collections already recited. It would be doing injuſtice to the taſte of the poſſeſſors, to paſs over them without notice; and I ſhould fear for the patience of my readers, if I continued details with former minuteneſs.

I ſhall therefore content myſelf with a ſummary view of them, omitting none totally, but thoſe of which I have not been hitherto able to obtain intelligence.

About the year 1740, Mr. Perry brought many buſts of antique ſculpture from Italy, which are now ſeen in the venerable manſion at Penſhurſt.

At Knowle, in Kent, are about twelve marbles, collected by the late duke of Dorſet.

Amongſt them are a ſtatue with a head of Demoſthenes, from the Columbrano palace at Naples; a fountain Nymph aſleep, found at Roma Vecchia, by Mr. G. Hamilton; a buſt of Brutus, with a dagger; another called Marcellus; a head of Antinous, from Hadrian's villa; and thoſe of the firſt triumvirate, excepting Craſſus.

At Stowe, are about twenty buſts of various merit and authenticity. Of the few ſtatues, the Narciſſus has been much reſtored, but the torſo is a very fine and genuine antique. There are likewiſe a Paris Judex more perfect, and a very curious ſarcophagus, found at Hadrian's villa, repreſenting a ſacrifice, in a groupe of ſix figures. On the top is a nak- figure lying on a ſerpent [a].

At

[a] Inſcription.

D. M.
ANTONIO PACVVIO F. FECIT SVO
ETERENNIO FILIO SVO PI
ISSIMO IMP. TRAIANI CAE
SARIS AVGVSTI GERMANI
G. SERVO DISPENSATORI MONTANIANO.

For

At Blenheim are a few, but not remarkable. The boaſt of the duke of Marlborough's collection are the Arundelian gems.

Sir Robert Walpole employed Brettingham to procure ſome buſts, which are in general of a good ſtyle. They are now at Houghton, in the poſſeſſion of Lord Cholmondley.

Thoſe collected by his ſon, Horace Walpole, now at Strawberry-hill, are greatly ſuperior, and may vie with the beſt of their deſcription in England. The Jupiter Serapis and Caligula, buſts in baſaltes and bronze, but eſpecially the Eagle in marble, found in 1742, in the baths of Caracalla at Rome, are very excellent.

Sir Richard Hoare's antique ſtatues of Juno or Ceres, at Stourhead, is not eclipſed

For a ſimilar purpoſe, a ſerpent was wrapped round the large hieroglyphic egg, in the temple of the Dioſcuri, as an emblem of the renewal of life from a ſtate of death. Upon the ſame account, the ſerpent was an attendant on Æſculapius, and became the mythological figure of medicine. Bryant's Mythology, v. ii. 309. Bacon's Works, vol. v. p. 462.

by the Hercules of Ryſsbrack, excellent as it is.

At Shuckborough, in Staffordſhire, Mr. Anſon has a conſiderable collection [b].

The late marquis of Rockingham placed ſeveral ſtatues and buſts at Wentworth-houſe, in Yorkſhire.

At St. Ann's hill, are the buſts of Sappho, Trajan, Cicero in gialla Sienna, and Democritus, which were brought from a houſe at Kingſgate, in the iſle of Thanet, built by the late Lord Holland, as a correct imitation of Cicero's Formian villa, at Baiæ. Mr. Fox has removed them to his preſent reſidence at St. Ann's Hill.

Amongſt a few antiques of value at Lord Beſborough's houſe, at Roehampton, is the torſo of Venus, which its former poſſeſſor, Baron Stoſch, one of the firſt connoiſſeurs of his day, would not allow to be, in any degree, inferior to the Venus de' Medici.

There was another in England of nearly

[b] Statues of Adonis, Thalia, and of the emperour Trajan, in the attitude of haranguing his army, are particularized by Mr. Pennant. Journey from London to Cheſter.

equal pretenſions, which was reſtored by Wilton, when the duke of Richmond's; and was unfortunately burned in his houſe at Whitehall. It had belonged to Mr. W. Lock. A beautiful head of Atalanta, likewiſe from Mr. L. was deſtroyed by the ſame accident.

Lord Yarborough has a few antiques, and one, a head of Niobe, is acknowledged as the genuine workmanſhip of Scopas. It is much ſuperior to the head of Niobe, in the celebrated groupe at Florence; and was a preſent from Lord Exeter.

A fountain Nymph and ſeveral other good ſtatues were collected by the late Lord Camelford.

Sir John Macpherſon's marbles are more ſelect than numerous, as they conſiſt of about twenty mutilated heads, and two ſmall figures which are imperfect.

Sir William Strickland, near Scarborough, has about twelve pieces, which are worthy notice, and judiciouſly collected.

Mr. Brand Hollis, near Chelmsford, in Eſſex, poſſeſſes about twenty antique marbles, amongſt which are figures, buſts, heads, ſarcophagi, ſepulchral urns, &c. of conſiderable merit and variety.

Of Etrufcan vafes, excepting thofe fold by Sir William Hamilton to the Britifh Mufeum in 1772, for 8000*l.* the firft collection in England was that made by Lord Cawdor, and fold by auction in 1800[c]. Mr. Greaves has lately brought fome, extremely beautiful and perfect, from Rome.

It muft be a fubject of general regret to virtuofi, that fome of the fingularly fine collection of Sir William Hamilton, made during his long refidence at Naples, with fo much tafte and judgment, were wrecked in the Coloffus man of war, near the Scilly iflands, in 1798[d].

Of fmall bronzes, Egyptian, Etrufcan, and Grecian, the moft valuable, both for fcience and felection, are thofe in the cabinet of Mr. R. P. Knight. The Jupiter and Mercury are unrivalled in England.

[c] A large nola vafe was fold for 47*l.* 5*s.* and another much larger, and the companion to one in the Vatican, for 68*l.* 5*s.*

[d] In 1791, he publifhed the firft volume of a "Collection of Engravings from ancient Vafes, moftly of pure Greek workmanfhip," and the fecond in 1795. Eight large cafes, containing antiques, out of twenty-four, were configned to the Coloffus, and are confequently loft, after having been buried in the ruins of Herculaneum and Pompeii, almoft two thoufand years.

Mr. J. S. Hawkins has lately brought from the Levant a bronze patera, which was found, with eleven others, at Dodona. The ſtory repreſented is either Paris and Helen Adonis, with Proſerpine in inferis, or Venus and Anchiſes. The execution is in the very firſt ſtyle of excellence.

A bas-relief of Niobe and her children, found near Naples, and intended as a preſent from his Sicilian majeſty to his brother of Spain, was taken at ſea, and purchaſed by the late Sir Thomas Robinſon. The ſubject, as we learn from Winckelmann, is extremely rare in the antique. This marble is beyond any compariſon with that at Wilton, or any of the ſame ſubject in England. It is now in the poſſeſſion of J. B. S. Morritt, Eſq. of Rokeby, in Yorkſhire, the able inveſtigator of the plains of Troy [e]. Lord Cawdor had a bas-relief of a female carrying a triumphal wreath towards a temple, formerly in the Negroni collection; it was ſold for 113 guineas.

During the laſt thirty years, ſince the

[e] (Mon. Ined. T. ii. p. 119.) There are two bas-reliefs, ſo often the ſubject of the poets, only at Rome, in the Albani and Borgheſe collections.

taſte

taſte for antique ſculpture has prevailed in England, ſeveral collections have undergone the common viciſſitudes of property.

Mr. Lyde Brown[f], whoſe marbles were very frequently changed by ſale and purchaſe, about the year 1787, diſpoſed of the whole to the agent of the empreſs of Ruſſia, for 23,000*l*[g]. There is a ſingularly fine buſt of Lucius Verus.

At Mr. Chace Price's auction, were a Venus Salutifera, and ſeveral vaſes of conſiderable value.

Amongſt Mr. Beaumont's ſtatues were a Cupid and the Eagle, in marble, now Mr. Townley's. There were, likewiſe, a coloſſal Venus, and one of a ſmall ſize.

When Mr. Jennings diſpoſed of the antiques he had procured at Rome, a dog, ſimilar to that at Florence, found a pur-

[f] A catalogue of this collection, which was at Wimbledon, was printed in 1787.

[g] This ſum was to be remitted by the empreſs of Ruſſia to her agent, who failed, when Mr. Brown had received only the firſt inſtalment. The magnificent Catherine reſiſted every ſolicitation to indemnify him, and availed herſelf of the poſſeſſion of the marbles.

chaſer

chaſer in Mr. Duncombe of Yorkſhire, for 1000*l*.

An Athleta of the early Greek ſculpture was ſold at the ſame time, to Lord Cadogan.

The former gentleman has, likewiſe, a Diſcobolus, from Mr. W. Lock's collection, of which there is a repetition in the Muſ. Pio-Clem. Mr. Townley's Diſcobolus is delivering the quoit and ſtooping forward, with the left arm thrown back. Mr. Duncombe's has juſt delivered it, and has the right arm ſtill extended as watching its ſucceſs, with another quoit in the left.

A few marbles, collected by Lord Vere, at Hanworth, were ſold in 1798.

Lord Bateman has a Mercury, and Lord Exeter a Bacchus; either of which would grace any collection, even in Italy.

I muſt not omit, that in this kingdom are ſome vaſes of extraordinary elegance and execution. The Barbarini vaſe[h], now the duke of

[h] An account of the Barbarini vaſe is given by Lumiſden, Antiq. of Rome, p. 68; M. D'Hancarville, Mr. Wedgewood, and in ſeventeen other publications. It is compoſed

of Portland's, is admirably deſcribed by Dr. Darwin. One at Warwick Caſtle, extremely large and fine, was ſent by Sir William Hamilton. Lord Cawdor had another of ſuperior ſculpture and nearly as large, found in the ruins of Hadrian's palace, and brought from the villa Lanti; at his ſale it produced 700 guineas. The Nuptial vaſe, at Wilton, and thoſe already noticed in the catalogues of Mr. Townley and Mr. Blundell, reflect credit on their owners.

Hitherto I have confined myſelf to the antique. There are, moreover, in England, ſeveral ſpecimens of the arts, after their revival in Italy, as well original, as bronze caſts from the more celebrated ſtatues, to which (as I attempt only a catalogue) I will ſlightly advert.

When the gallant and accompliſhed Henry Howard, earl of Surrey, had been victorious in the liſts of Florence, the grand duke pre-

compoſed of glaſs, the figures of white opake, raiſed on a ground of blue. The ſubject evidently refers to the Eleuſinian myſteries.

"Or bid mortality rejoice and mourn
O'er the fine forms of Portland's myſtic urn."

DARWIN, c. ii, l. 31.

ſented

ſented him with a ſhield, wrought in ſilver. It was the work of Johannes Stradenus, a celebrated artiſt of the Florentine ſchool. On the convex part is repreſented the battle between the Hetrurians and the Romans, where the former are defeated by Cobles, at a bridge. The inſide is embelliſhed by two ſtories, thoſe of Mutius Scævola thruſting his hand into the fire, and Q. Curtius leaping into the gulf. This beautiful piece of workmanſhip, and venerable, on account of the anecdote attached to it, is twenty-four inches in diameter, and is now preſerved at Norfolk houſe.

Of the ſame æra and ſtyle of execution is a Bell, at Strawberry-hill, by Benvenuto Cellini. Lord Beſborough has a buſt of Demoſthenes, by the ſame artiſt.

King Charles I. had the Gladiator of the Villa Borgheſe, by Bernini; which produced 300*l.* at his ſale, and is now at Houghton. But his Neptune and Glaucus, ſo long the ornament of the gardens of the Villa Negroni, at Rome, paſſed from Sir Joſhua Reynolds to Lord Yarborough, who has given them to Mr. Aufrere, at Chelſea.

Others may be claſſed together, as the

bronze

bronze Borghefe Gladiator, which once ftood in St. James's park, now at Hampton Court. A fleeping Venus, at Holkham, and Hercules, at Wanftead, by Delveaux; the Venus; the Wreftlers; the Whetter; and the Faun from the Medici gallery, by Soldani Benzi, at Blenheim. There is likewife the model of Bernini's Fountain in the Piazza Navona, at Rome, the original of which Lord Arundel offered to purchafe. At Sion-houfe is the dying Gladiator, by Valadier, which is repeated at Wilton, with the Farnefe Hercules, by Verepoil. The beft caft in plaifter of Paris in England, is the Venus de' Medicis belonging to Mr. Lock, at Norbury park, with fome others by Torenti, at Rome, repetitions of which Mr. Lawrence has likewife procured. The Hercules Farnefe, at Somerfet-houfe, acquires from its prefent ftation [i], an effect equal to the original.

Defigns,

i Statues, from the antique, by the artifts of the French academy, are the Artemifia, Narciffus, and Galatea, at Verfailles, by Des Jardins. Hamadryad, by Leranbert, and Milo of Crotona, by Puget, the Michelagnoulo of France. There are likewife his groupe of Perfeus and Andromeda, Maury's Tritons, Faunus, Flora, and Venus

 de

Deſigns, after the antique, in ſtatuary are rare. Mr. Wilton has finiſhed a buſt of Milo Crotoniates at Blenheim, and Mr. Bacon a ſtatue of Narciſſus, for which he was decreed a premium by the ſociety for the encouragement of arts and ſciences. But the moſt happy effort of this art in England, is the Hercules of Ryſbrack, already mentioned.

At Rome, there is now flouriſhing in great celebrity, Antonio Canova, a Venetian ſculptor, who has completed, after the antique, Cupid and Pſyche, Venus and Adonis, and Hercules and Lycus with the Neſſæan Shirt. The two former approach nearly to Grecian excellence, both in character and ſweetneſs; and the latter has all the force of the unfiniſhed torſos of Michelagnuolo. Bernini's groupe of Apollo and Daphne, in the Borgheſe villa, is left far behind; and M. Agnuolo would have found a competitor for fame, had he been contemporary with Canova.

Lord Cawdor is poſſeſſed of an exquiſite

de Medici by Coyſevox. At Marly, are Hippomanes and Daphne in marble by Couſtou. The royal gardens are peopled like the Elyſian fields, but the abovementioned may be noticed amongſt a crowd.

ſtatue of Cupid, which amply entitles this ſingular artiſt to the higheſt commendation.

In purſuance of the original plan of theſe pages, the modern ſtatuary, now to be ſeen at Oxford, will be the ſubject of obſervation.

About the year 1630, Hubert Le Soeur, a native of France, who had ſtudied under the famous John of Bologna[k], arrived in England. If he was aſſociated with Pierre Tacca, who finiſhed the horſe in the equeſtrian ſtatue of Henry IV. in 1610, left incomplete on the death of his maſter John of Bologna, two years preceding, he muſt have been far advanced in life. Three only of his works in bronze are now known with certainty to exiſt. The equeſtrian ſtatue of Charles I. a buſt of the ſame monarch with a caſque in the Roman ſtyle, and a ſtatue in armour of William Herbert Earl of Pembroke, Lord High Chamberlain and Chancellor of Oxford. The laſt was given to the Univerſity by T.

[k] The Cain and Abel by John Bologna given to Charles I. by the king of Spain, was afterward preſented to Villiers Duke of Buckingham, who placed it in the garden of York-houſe. There is a caſt in lead in the quadrangle of Braze-noſe College, probably taken from this original.

Earl of Pembroke, about the time of the reſtoration. The air of this ſtatue is very noble, and the proportions juſt, but it is now ſeen to infinite diſadvantage, having been cooped up in a part of the picture gallery, very low, and of a few feet only in diameter. Surely the centre of the quadrangle had been a more appropriate ſtation. It was intended to be larger than liſe; but it is now placed ſo near the eye, that the figure is gigantic.

The equeſtrian ſtatue of Charles I. was originally made for the Earl of Arundel in 1633, as the archives of that noble family ſhew. How it was concealed during the interregnum is well known; and that it was erected at Charing Croſs in 1678. Le Soeur made likewiſe a model of it, one foot and an inch high, which was in the royal collection[1]. There is likewiſe a buſt of Charles I. in a Roman caſque by Le Soeur, at Stourhead.

[1] At Gothurſt, the ancient ſeat of the Digbys, are two buſts in bronze which cannot be attributed, by any proof, either to Le Soeur or Fanelli, although there is no doubt, that one or both theſe artiſts were employed. The ſtyle of theſe buſts is different; in the antique, and the Vandyke or dreſs of the times. They repreſent the Lady Venetia, the beloved wife of Sir Kenelm Digby.

Franceſco

Francefco Fanelli, a Florentine, fhared the royal patronage. The lofs of one eye did not prevent his attaining to excellence as a fculptor; though evidently inferior to Le Soeur. Archbifhop Laud employed him to caft the ftatues of Charles and Henrietta to decorate the new colonnade which he had built at St. John's College, after a defign of Inigo Jones. Fanelli was paid 400*l.* for them. Others of his works have confiderable merit; particularly the figure of Lord Cottington, and the buft of his lady in Weftminfter Abbey.

In the Cathedral at Gloucefter, are two recumbent figures in white marble of uncommon excellence. They reprefent Alderman Blackleach and his wife, and are dated 1639: apparently, they are moft minute copies from Vandyke, and are fo much in the ftyle of the abovementioned, known as the works of Fanelli, that I cannot hefitate to attribute them to that fculptor. Judge Bridgeman's effigy at Ludlow, in the drefs of the age of Charles the firft, may poffibly be likewife by his hand. Neither of thefe monuments are claimed by Nicholas Stone, in his own lift given by Mr. Walpole, and are indeed of workmanfhip

workmanſhip very ſuperior, in point of truth and elegance. Several ſmall copies from the antique are mentioned in Vanderdort's catalogue of the royal collection, which have been diſperſed. He was a contemporary with Algardi, but it does not appear that they ſtudied in the ſame ſchool of ſculpture. By the univerſal fame of Bernini, king Charles was induced to procure the buſts of himſelf and the queen, by his hand. The king's[m] buſt was ſold by the parliament in 1652 for 800*l.* Bernini had received 1000 Roman crowns for it; but the civil wars prevented his beginning that of the royal conſort. Having been replaced in the palace at Whitehall, it was ſaid to have been conſumed in the fire which happened there in 1697. There are conjec-

[m] This buſt was taken from a picture by Vandyke, in which the full face, the three quarter, and the profile, are exhibited together. Bernini's obſervation upon the firſt ſight, is quoted by the lovers of phyſiognomy. Mr. Baker, who took the picture to Rome, gave about 150*l.* for his own buſt, which was ſold at Sir P. Leley's ſale, and is now Lord Hardwicke's. Ryſbrack finiſhed a buſt of king Charles in marble from a caſt of Bernini's, for the late G. A. Selwyn, who bequeathed it to Mlle. Fagnani, now Counteſs of Yarmouth. Lady Jane Cheyney's monument at Chelſea is likewiſe by Bernini, for which he received 500*l.* There is a bronze buſt of C. I. in Hammerſmith chapel.

tures to the contrary; but the buſt has diſappeared from the time of that event[n].

At All Souls College is a ſtatue of Colonel Codrington, the founder of their library, in a Roman military Sagum, by Sir Henry Cheere. The repreſenting an Engliſh ſoldier as a Roman, is a ſacrifice of truth to taſte. We may ſee with what effect he would have been carved in full uniform in the equeſtrian effigy of William duke of Cumberland, in Cavendiſh Square. Although omitted by Mr. Walpole, probably becauſe a living artiſt, Cheere has acquitted himſelf in this ſtatue, above mediocrity.

Of the works of Ryſbrack, and his competitor Roubiliac, Oxford can boaſt a few ſpecimens; but thoſe of the latter are inferior to others at Cambridge. Dr. Radcliffe's ſtatue, in his library, by Ryſbrack, has ſtrong reſemblance, without grace. Mr. Lock's ſtatue at Chriſtchurch, by Roubiliac, is encumbered with drapery, without ſtyle or character, either antique or modern. In what ſchool

[n] "Charles, to late times to be tranſmitted fair,
Aſſigned his figure to Bernini's care."
POPE Epiſt. Hor. ep. 1. 380.

of

of ſculpture Ryſbrack was formed, Mr. Walpole has not ſpecified. His firſt appearance in England was about the year 1720, when the ſtatuaries of Paris, particularly Le Paûtre, Vancleve, Bouchardon, and Le Gros, enjoyed the firſt reputation, and had many ſcholars, whoſe invention was exhauſted in the claſſical fopperies of the royal gardens. Where-ever he acquired the elements of his art, the talents of a maſterly artiſt were expanded in England, to our honour, as a nation. His bronze equeſtrian ſtatue of King William° at Briſtol, and his monument of Biſhop Hough in Worceſter cathedral, I would ſelect as his ſuperior works. Ryſbrack, in his principal figures, was generally happy in the choice of his attitudes, and eminently ſo in this prelate's; if it be not rather theatrical, the only fault

° The beſt in England. Two antique equeſtrian ſtatues only remain. The M. Aurelius in bronze at Rome, and that in marble of Marcus Nonnius Balbus at Naples. France, before the revolution, poſſeſſed Henry IV. by John of Bologna, at Paris. Louis XIV. by Girardon, in the place de Vendome; the ſame at Dijon by Le Hongre, at Rennes by Coyſevox. Louis XV. at Paris by Bouchardon, and at Bourdeaux by Le Moyne. There is an equeſtrian ſtatue of George III. in bronze, by Wilton, placed in Berkeley Square.

which

which can be found in Mrs. Nightingale's monument, or that of General Wade, in Weſtminſter Abbey. The attention is ſeldom diverted from his principal figures to accompaniments, as in many modern inſtances; and the high finiſhing of his draperies is admirable.

The buſts by his hand are, John Balliol, king of Scots, at Balliol college; Alfred at Univerſity, finiſhed by Wilton; Gibbs the architect, in the Radcliff Library; Dr. R. Friend, Archbiſhop Boulter, and, I preſume, the buſts of George I. and II. at Chriſtchurch.

Roubiliac was a native of Lyons, a city which had given birth to ſeveral of the moſt famous French ſculptors: to A. Coyſevox, N. Couſtou, and L'Amoreux, the contemporary of Roubiliac, and, with ſome probability, his fellow-ſcholar, under Couſtou. There is a want of ſimplicity, and a certain French air, in all the works of this artiſt; from which the celebrated ſtatue of Newton at Trinity college, Cambridge, is by no means exempt.

At Chriſtchurch are fine buſts of Dr. Mathew Lee, Dr. R. Frewen, and one of the founder at All Souls.

In ſculpture, as well as in painting, this kingdom had amply encouraged the ingenious of other countries, without producing any artiſts of equal merit, till the appearance of Grinling Gibbons[o], whoſe ſtatue in bronze of James II. now in Scotland Yard, is in a true Roman ſtyle. In minute ornaments carved in wood, Gibbons has no equal. His works in that manner are frequent; but the beſt are at Lord Egremont's at Petworth, Windſor, and the Duke of Norfolk's at Holm Lacey. In the chapel of Trinity college, Oxford, are ſome ſtriking proofs of his genius. But the works of Bacon, Banks, Nollekins, Wilton, and Flaxman, will reſcue the preſent age from being totally indebted to foreigners for perfection in ſtatuary. His preſent majeſty at Chriſtchurch[1], a buſt,

[o] As ſtatuaries, and natives of England, the names of Nicholas Stone and Francis Bird ſhould not be paſſed over in total ſilence. Their works at Oxford however exhibit little more than the imperfection of ſculpture in England, when they were conſidered as the beſt artiſts.

[1] There are others at Somerſet place, in the apartments of the Royal Society and Academy, and of the Society of Antiquaries.

It is ſaid of Le Moyne, ſculptor to Louis XV. that during the interval from 1730 to 1773, in each year, he finiſhed three or four buſts of that monarch, which were ſent to different parts of France.

 by

by the firſt-mentioned, has the ſtrength of Bernini.

In the hall at All Souls is a ſtatue of Judge Blackſtone, ſitting and habited in his magiſtratical character, which is indeed full of ſpirit and dignity. It commands attention, and expreſſes importance. But the queſtion reſpecting the coſtume will occur to moſt ſpectators; and Bacon impoſed a hard taſk upon himſelf when he undertook ſuch a profuſion of wig and ermine. Perhaps ſo rigid an adherence to veriſimilitude may be in moſt inſtances relaxed, with happier effect, if not totally diſpenſed with. Nothing, however, between an exact repreſentation of the dreſs of the times and the true antique, ſhould be admitted in ſtatuary. Kent's fancy dreſs for Shakſpeare in Weſtminſter Abbey, and of the Duke of Somerſet at Cambridge, habited as if he had lived in the reign of Charles the firſt, are incorrect. In St. Paul's Cathedral the ſtatues of Johnſon and Howard, both by Bacon, are in oppoſite ſtyles. The Philoſopher is in the habit of an Athenian, gigantic, rather than coloſſal[p], whilſt the head of the Philanthropiſt is

[p] Jean Baptiſte Pigalle was famous for the anatomical accuracy

is dreſſed like that of a gentleman of our own times.

When we would tranſmit to poſterity a durable repreſentation of eminent perſons in braſs or marble, we ſhould follow the example and cuſtom of the ancients. It is their genius or their virtue which are brought forward to our minds by the ſemblance of life; and ſo trifling and changeable a circumſtance as the dreſs of the times they lived in can make no impreſſion. The Romans paid no attention to it, and frequently gave to the ſtatues of mortals the habits and ſymbols of their deities, ſtill preſerving the likeneſs of the individual.

We ſhould conſult likewiſe the nature of the materials, as well as the power of the art. The " eternal buckle in Parian Stone," may be traced to the Emperour Otho, the firſt who

accuracy of his figures, and choſe the following opportunity. It was propoſed to erect a monument to Voltaire in his lifetime; and Pigalle undertook the ſtatue, provided it were diveſted of drapery. He executed a figure ſcrupulouſly from the life; the leaneſt, the ฌglieſt, and the moſt diſguſting that could be imagined. In the ſtatue of Johnſon we diſcover the athletic author, who felled a bookſeller with a folio, before we think of the Rambler.

wore

wore a peruke; and the falſe hair piled over the forehead of the Empreſs Fauſtina, may vie, for uglineſs, with the wig of Sir Cloudeſley Shovel, in Weſtminſter Abbey In the ſimplicity of the antique we have an unerring model; but the ambition of novelty, and the affectation of the French ſchool, and even of Bernini himſelf, have done great violence to ſculpture. The eccleſiaſtic coſtume, as far as is confined to broad folds, without the minutiæ of plaits, flowing wigs, and lace, is the beſt of modern uſage, attempted by the chiſſel. Many of the ſtatues of the Popes at St. Peter's are in a chaſte and grand ſtyle, particularly that of Rezzonico (Clement XIII.) by Antonio Canova; who has judicioully departed from the ſameneſs of the others, all of whom are pontifically ſeated. Rezzonico kneels, and his fine countenance expreſſes the humbleſt adoration. But the full dreſs of an Engliſh judge has inſuperable diſadvantages; and few artiſts would have ſucceeded ſo well as Bacon.

At Chriſtchurch are buſts of General Guiſe, Archbiſhop Robinſon, Biſhop Barrington, &c. and at Pembroke College one of Dr. Johnſon, all by Bacon, and elaborately finiſhed.

For

For a very memorable improvement in ſepulchral ſtatuary we are indebted to him. The idea of repreſenting the virtues of the deceaſed by ſymbolical figures, if not original, is well applied. It has been conſidered as derogatory to a Pope, to give any eulogium upon his tomb, but his character is deſcribed by ſymbolical ſtatues. This cuſtom originated in the ſixteenth century upon the revival of the arts, and has been frequently repeated. Of theſe numerous perſonifications of the virtues, the beſt is that of "Juſtice" on the monument of Paul the third, by Guglielmo Della Porta. Others of great fame, are the figure which repreſents "Painting" on the tomb of M. Agnoulo in the church of S. Croce at Florence, by Battiſta Lorenzo, and that of Cardinal Richlieu in the church of the Sorbonne at Paris, upon which is "Science," by F. Girardon.

Bacon has adopted this mode very happily, though not without repetition of his firſt thoughts; and has attained to nearly an equal degree of perfection in ſeveral of his emblematical figures, which are ſeen in [q]Weſtmin-

[q] The monument of Miſs Whyttel.

ſter

ſter Abbey, the Abbey church at Bath[r], and Briſtol cathedral, where his monument to Mrs. Elizabeth Draper (Sterne's Eliza) is exquiſitely ſimple. In the ſame place, is one, deſigned by the Athenian Stuart, for Mrs. Maſon, the wife of the poet, to which I give the preference, merely for its more ſtrictly claſſical form.

One of Bacon's laſt works was a monument for Mr. Whitbread, which is a beautiful compoſition. His figure of Benevolence is again introduced, with a variation only in the attitude. It is well worthy the antique.

We muſt, however, in candour, confeſs that the merit of the deſign is not Bacon's. The principal figure, fainting, and ſupported by Religion, is almoſt a repetition, with the difference only of coſtume, of F. Girardon's groupe above mentioned. Benevolence is ſubſtituted for Science. Girardon finiſhed his figures much higher than Bacon, who, it is much to be regretted, had never viſited Italy; and appears to have been not very ſuſceptible of ideal beauty. His female figures are faithful models from elegant life.

[r] Of Lady Miller.

But

But another marble, ſcarcely finiſhed at the time of his death, will ſecure him a laſting fame for originality and claſſical taſte: It is the Cœnotaph lately erected at Weſtminſter Abbey to the poet Maſon. A Muſe holding his profile on a medallion, reclines on an antique altar, on which are ſculptured, in relief, a lyre, the tragic maſque, and laurel wreath; all of the moſt correct form, as ſeen on ancient ſarcophagi of the pure ages.

To return to the ſtatuary at Oxford.— Francis Bird's ſtatues at Chriſtchurch are inferior, and it could ſcarcely be imagined by the ſame hand as that of Dr. Buſby in Weſtminſter Abbey. In the Picture Gallery are the buſts of Newton and of Sir Chriſtopher Wren, by Edward Pierce the elder, his ſcholar and aſſiſtant, which evince a proficiency, conſidering the ſtate of the arts at that time.

A head in the ſtyle of the antique of a young Bacchanal, lately preſented to this gallery, is ſingular, not only for its beauty, but as the work of the Hon. Mrs. Damer[s]. Amongſt the ancients, no female ſculptor had attained to excellence ſufficient to be

[s] It is inſcribed ΑΝΝΑ ΣΕΙΜΟΡΙΣ ΔΑΜΗΡ ΕΠΟΙΕΙ."

recorded;

recorded; but on the revival of the arts, we have one very extraordinary inſtance.

Propertia de' Roſſi was born at Bologna, at the cloſe of the fifteenth century. As her hiſtory, no leſs than her talents as an artiſt, are intereſting, I will relate it[t].

The mallet and chiſſel are not uſually ſeen in the heads of the Graces. Propertia was not only verſed in ſculpture, but profeſſed painting and muſic, in both of which ſhe had reached no common excellence. Her firſt works were carvings in wood, and on peach-ſtones, eleven of which were in the muſeum of the Marquis Graſſi at Bologna, each repreſenting on one ſide one of the apoſtles, and on the other ſeveral ſaints. In theſe minute attempts having gained univerſal applauſe, ſhe then gave a public proof of her genius in two angels, which ſhe finiſhed in marble, for the front of the cathedral of St. Petronius. A buſt of Count Guido Pepoli was equally admired. The rules of perſpective and architecture were not only familiar to

[t] Vaſari. V. I. p. 171, edit. 1568, in which is a portrait engraved in wood, and of uncertain reſemblance. No mention is made of her in Pilkington's Dictionary of Painters.

her, but ſhe is known to have ſketched many deſigns in thoſe arts; yet with all theſe talents, and a fame unrivalled by her ſex, Propertia was moſt unfortunate. In early life ſhe had been married without ſympathy, and had fixed her affections on one whoſe heart was totally inſenſible. As her health was daily yielding to deſpair, ſhe undertook a bas-relief of the ſtory of Joſeph and Potiphar's wife, which ſhe lived juſt long enough to finiſh, and died young in 1530. It was at once a monument of her hopeleſs paſſion and of her admirable ſkill[u]. Who does not envy the poſſeſſor of ſuch a relique, if it ſtill exiſts, with ſuch a tale belonging to it?

Mrs. Damer firſt ſtudied the elements, and was inſtructed by Ceracchi, who has repreſented her as the Muſe of Sculpture, and received farther aſſiſtance in the ſchool of Bacon.

Two Kittens, in white marble, with the ſhock dogs, and the oſprey eagle in terra cotta, at Strawberry-hill, now her own reſidence, have merited the elegant encomium of Horace Walpole[x].

[u] "Infandum ſi fallere poſſit amorem." ÆN. 4. v. 85.

[x] "Non me Praxiteles fecit at Anna Damer."

Theſe

These first mentioned are amongst her early performances, and promised the future excellence to which she has attained[y]. A statue of his present majesty, larger than life, at Edinburgh; those, of admirable resemblance and grace, of Lady Melbourn and Lady Elizabeth Foster; of Mrs. Siddons in the character of the Tragic Muse; the heads of Tame and Isis, for the bridge at Henley; a beautiful Greyhound[z], and the Bacchanal above mentioned, are works upon the merit of which a professional artist might securely rest his fame. These singular proofs of genius will command the admiration of posterity, as well for grandeur as elegance; nor will the observation of Quintilian upon Polycletus be applicable, even to a female sculp-

y "Long with soft touch shall Damer's chissel charm,
With grace delight us, and with beauty warm—
Foster's fine form shall hearts unborn engage,
And Melburne's smile enchant another age.
DARWIN.

z Exhibited in the Royal Academy, 1799, with the following inscription.

"ΑΝΝΑ. ΣΕΙΜΟΡΙΣ. ΕΠΟΙΕΙ. ΔΑΜΗΡ. ΤΟΥΤΙ. ΠΙΣΤΟΝ. ΑΥΤΗΙ. ΚΥΝΑΡΙΟΝ.

 tor.

tor. "Quin ætatem graviorem dicitur refugiſſe, nihil auſus præter leves genas[a]."

As a ſtatuary, Mrs. Damer is unrivalled, but in modelling in terra cotta[b], not an inferior branch of the art, as it reſpects deſign, but only in point of difficulty as to execution, ſhe has ſeveral competitors of her own ſex.

The firſt tragedian of the Engliſh ſtage, Mrs. Siddons, has executed the buſts of herſelf and her brother, Mr. John Kemble, with aſtoniſhing truth and effect. Miſs Boyle, now Lady E. Fitzgerald, Miſs Ogle, the late Mrs. Wilmot, and Miſs Andraſs, have merited the approbation of the public by various exhibitions of their genius for ſculpture and modelling.

It has been the object of this compilation, by detailing ſo circumſtantially the collections of the virtuoſi of England, to give an authentic account of the treaſures of anti-

[a] Lib. xii. c. x. p. 425.

[b] Andrea Verocchio, who died in 1488, was the firſt who invented and practiſed the method of taking off the features of any face in plaſter.

quity

quity preſerved in this country, rather than to enumerate the works of modern ſculptors.

The great ſepulchral repoſitory at Weſtminſter is equally obvious to inſpection and criticiſm, and there is too wide a ſcope, both for praiſe and blame, to be comprehended in theſe curſory pages.

Upon a general view of theſe multitudinous ſpecimens of ſculpture, the admirer of the pure antique will be greatly diſappointed. Bacon in deſign and execution, and Stuart in deſign only, have dared to deviate from the French manner, ſo ſucceſsfully introduced by Ryſsbrack and Roubiliac, in whoſe works theatrical perſonifications abound, and the attempt to embody metaphyſical ideas, is much more frequent than happy.

Bacon's monument to the poet Gray, is due to the claſſical deſign of his friend Maſon. That to Lord Chatham certainly diſplays a very grand groupe. The Britannia is the Urbs Roma, and the Thames is the Tiber of the Capitol, copied with the appropriate variation of the attributes. The monument to Lord R. Manners exhibits the antique Neptune,

tune, and the ſtatue of Catherine Lady Walpole, was finiſhed at Rome, by Valory, from the celebrated Livia or Pudicitia, in the villa Mattei.

Stuart's deſign for the monument of General Watſon, is original; and compoſed with admirable ſimplicity and taſte.

The ſtriking defect of many female figures is not only in grace, but anatomy, whilſt the unfavourable attitudes of others required more ſkill than the ſculptors evidently poſſeſſed. But the Genii are ſtill more unclaſſical, as they are heavy with the characteriſtics of aerial lightneſs, and the wings are almoſt univerſally overcharged.

With the Engliſh ſchool of ſculpture, founded by Bacon, Banks, Nollekins, and Wilton, no nation, excepting Italy, will offer a ſucceſsful competition. Amongſt many modern ſepulchral monuments which I obſerved at Rome and Florence, few appeared to have that degree of merit which every viſitant would expect to find. Thoſe in the pantheon at Rome, erected to Winckelmann and Metaſtaſio, are not ſuperior to many in England, for ſimplicity or elegance. This obſervation

obſervation applies only to the monuments of private perſons, not thoſe of the pontiffs and cardinals.

We have a riſing artiſt of uncommon merit. Flaxman [c] has acquired the very ſpirit of the antique, but rather of the Etruſcan, than of the Grecian ſtyle. He is the Pouſſin of ſculpture, and will add grace to correctneſs, and execution to boldneſs of deſign, as he advances in his profeſſion. A more claſſically conceived bas-relief is ſeldom ſeen than that which commemorates the poet Collins in the cathedral at Chicheſter.

But we have a national claim to inſiſt on, that in the honourable acquiſition of ſo many of the fineſt works of ancient ſculpture, every admirer of the arts will avow his obligation to thoſe gentlemen who have dedicated ſo much of their opulence and attention to form collections, little inferior, either

[c] He has made a ſeries of deſigns from Æſchylus and Homer, which are publiſhed. Mr. Hope is in poſſeſſion of another taken from Dante. All theſe are unrivalled for ſtrength and originality. His monument for the poet Collins, in Chicheſter cathedral, exhibits the true character of the antique, without ſervility of imitation.

in extent or merit, to thoſe of the Italian princes. Nor are the Gallic ſpoilers to be envied for their baſe poſſeſſion of ſo many of the invaluable relics of ancient art.

That inſuperable vanity which characterizes their nation will ever render them inſenſible to the ſimple beauties of the antique. Perfection itſelf can have no model to offer, which ſuch ambition of excellence will not attempt to improve. The claſſical fopperies with which their public reſorts were crowded at the beginning of this century will ſcarcely be corrected in their future works of ſculpture, unleſs a total reformation of taſte ſhould be effected by a more judicious appreciation of the antique examples, of which they are become maſters.

PART THE THIRD.

P A I N T I N G.

Sum ex iis qui mirer antiquos, non tamen, ut quidam temporum noſtrorum ingenia deſpicio.

PLIN. Epiſt. l. v. ep. 21.

Li Poete di pingono con le parole; li pittori parlano con l' opere.

ANNIBALE CARACCI.

PART THE THIRD.

PAINTING.

SECTION I.

THE late Lord Orford, better known in the literary world as Mr. Horace Walpole, made the hiſtory of painting in England intereſting to common readers, and decorated a ſubject barren in itſelf[a], by the novelty of his remarks, and by an animated and perſpicuous ſtyle. He allows, that our national claims to more than barbarous attempts in the arts, were not ſuperior to thoſe of our

[a] ——— quæ
Deſperes tractata niteſcere poſſe. HOR.

northern neighbours at the ſame period. To trace, however, the progreſs from ſuch rude efforts to eventual perfection, required that a certain æra of the original introduction (for invention we have no proof) ſhould be aſcertained with preciſion. With his uſual ingenuity, he has combated ſome proofs of their exiſtence in this kingdom, which the zeal of George Vertue induced him to conſider as authentic, and with equal judgment has diſcriminated others which were no leſs deciſive of what can be termed painting, than of the age to which they may be poſitively aſcribed.

We learn, that in the early reigns, after the conqueſt, Greek enamellers, upon the poſſeſſion of Conſtantinople by the Croiſaders, were induced to follow them into Europe, and found an ample patronage in England. They were, at firſt, employed for emblazoning of arms on ſepulchral monuments, as in Weſtminſter Abbey; perhaps of thoſe which were borne on the ſhields of the heroes of chivalry, but of this conjecture there is no abſolute proof. Cups, either for the ſervice of the altar or the banquet, were moſt richly finiſhed by thoſe artiſts. Two of greater celebrity,

celebrity, which are ſtill preſerved, are of very curious workmanſhip. The more ancient is that given by king John, with their charter, to the corporation of Lynn, in Norfolk; the other from a cypher with a mitre, which is engraven on it, traditionally belonged to Thomas à Becket, and is now in the cabinet of the duke of Norfolk. Of chalices which were ſtill more elaborate and ſplendid, and of which there are ſufficient notices in the inventories of plate given to monaſteries, the devaſtation committed upon their ſuppreſſion has left us only the verbal deſcription.

The croſier of William of Wykeham bequeathed by him, and now in high preſervation at New College, is rich in ornament, and exquiſitely wrought. Thoſe of other prelates were, probably, not inferior to it in value and beauty[b].

The art of painting in freſco upon walls and ceilings, with colours compounded of re-

[b] Bequeathed by the founder in 1403. It is ſix feet to the crook, and ſix inches more to the top; and is accurately given in Carter's Antient Sculpture and Painting.

ſinous

ſinous gums, is very ancient in England, and being confined chiefly to eccleſiaſtical buildings, it was frequently practiſed by the more ingenious monks.

In the chapel of our Lady, behind the choir of Hereford cathedral, are many beautiful freſco deſigns, not unlike the early ſketches of Cimabue or Giotto, and a ſpecies of large moſaic work, ſtill perfect. They are of the age of Edward I. when ſeveral Greek and Italian artiſts had ſettled in England. Theſe freſco paintings on the walls were made in exact imitation of the veneered marbles, which, from being ſo eaſily procured, were uſed even as an external ornament in Italy.

The outſide walls of the Duomo and Campanile at Florence, are faced with three kinds of marble, red, white, and black, diſpoſed in ſmall oblong ſquares. The ſame artiſts, who were once employed in applying the real material, introduced this imitation of it, as the richeſt decoration in countries, where it could not be found.

Buildings in the north of Italy, were imitated in the reigns of Henry III. and Edward I. as far as their ſhrine work, and more ornamental architecture, which appears

from many now to be ſeen there in unperiſhing marble, inſtead of friable ſtone and evaneſcent colours. It is ſaid, that even in the more early ages of the monaſtic inſtitution, its votaries were encouraged to acquire ſeveral of the liberal arts. In writing, then confined to a few, they were ambitious to excel, and the miſſals were illuminated by them. We may fairly conjecture, that they acquired all that they were capable of learning and practiſing from profeſſional artiſts, ſo that, in proceſs of time, they ſupplied their place, and the interior embelliſhments of churches were finiſhed by the Monks themſelves. The porcelain tiles for the pavement of the high altar, were certainly prepared for the kiln by them, and they diſcovered neatneſs in the penciling of the armorial bearings, and fancy in the ſcrolls and rebus, which were the more common ſubjects.

A very curious MS. of the lives of the Abbots of Glouceſter, throws much light on this ſuppoſition. Abbot Wygmore, who preſided in the reign of Edward II. is reported [c], not

[c] In the MS. before cited (p. 23) "quod in diverſis artibus multum dilectabatur, ut ipſe ſæpiſſime operetur, et multos

not only to have encouraged the liberal and mechanic arts in his monaſtery, but to have excelled in them himſelf, and to have embroidered doves of ſilver upon a green ſatin cope, for the office of Pentecoſt, with his own hands.

In his great dining room were portraits of all the kings of England, prior to Edward II. to whom he gave a ſumptuous feaſt [d]. Judging only from what yet remains, we are apt to fix the true æra of the introduction of ſeveral of the fine arts into this country perhaps ſeveral centuries below the true date.

A ſeries of figures in diſtemper were once near the altar at Merton College [e]. Before the cloſe of the fourteenth century, many portraits of princes and eminent men have been executed, which were defaced by the indiſcriminating zeal of the reformers.

One of the moſt authentic, and of the

multos diverſos operarios in dictâ arte percoleret." At the high altar of the cathedral of Glouceſter is a beautiful pavement of painted bricks, placed there by Abbot Sebroke.

d Id. MS.

e A. Wood. Antiq. Oxon.

greateſt

greateſt merit as a painting, is the portrait of Richard II. in Weſtminſter Abbey, ſaid to have been retouched by Vandyke. From the circumſtance of the general obliteration of colours from the walls of churches at the reformation, this ſpecies of painting is now rarely ſeen in any degree of excellence.

The art of illuminating on vellum is of high antiquity in this kingdom. Miſſals were made ſplendid, according to the dignity of the poſſeſſor, by the moſt delicate limnings in miniature, which were not confined to ſcriptural ſubjects, but frequently exhibited the portrait of the owner, and his immediate relatives[f]. There are ſeveral in the cabinet at Norfolk-houſe of extreme curioſity and value.

In the later centuries ſimilar embelliſhments were added to chronicles and tranſla-

[f] The Sherborne Miſſal, one of the moſt curious extant, was compiled by John Whas, a monk, in 1339. It is a large folio, containing very numerous and beautiful illuminations of portraits, &c. It was taken into France, bought by M. De Calonne, and became the property of G. Mills, Eſq. at whoſe ſale it produced 210*l.* given by the duke of Northumberland.

tions of the claſſics when they were compiled by command of a noble patron. A manuſcript of the fourteenth century, now in the Bodleian library, is probably the moſt ancient in England of equal merit[g]. It is a chronicle

[g] Amongſt the MSS. given by archbiſhop Laud, is a folio fragment, containing eleven beautiful illuminations, entitled "Cy commence le ſecond volume des Chroniques D'Angleterre, &c." chap. xxix. It is ſuppoſed to be part of the Chronicle mentioned by Bale, as having been compiled by William Pakington, ſecretary to Edward the black prince, and prebendary of Mapeſbury. As no account has appeared of this curioſity, I ſhall add a deſcription of its embelliſhments. 1. A portrait of Philip, king of France. 2. A Biſhop and courtiers kneeling, each having a ſquare black patch over the right eye. 3. The aſſault of the caſtle of Sallebrun by the Scots, and their repulſe. 4. (which is the moſt curious) "De la maniere et ordonnance de la grand Feſte et Jouſtes que le noble roy d'Angleterre fait pour l'amour de la conteſſe de Saleſburie, &c." chap. xl. The king is repreſented as ſitting under a canopy of ſtate, between five ladies, who have high ſugar-loaf bonnets, with flowing veils. The point of time is the overthrow and conſequent death of John, eldeſt ſon of Henry Viſcount Beaumont. The ladies, excepting the counteſs, are all ſplendidly dreſſed, "exceptèe Madame Alys, comteſſe de Saleſburie, qui fût le plus ſimplement atournèe, pour quel ne vouloit que le roy s'abandonnoit trop fort a la regarder. Car elle n'avoit voluntè ne penſer a nul

chronicle of the wars of the victorious Edward III. In the Britiſh Muſeum is preſerved a manuſcript Froiſſart, with numerous and highly finiſhed illuminations[h]. The Miſſal given by Jacquetta, ducheſs of Bedford, to her nephew Henry VI. was in the poſſeſſion of the late ducheſs of Portland[i]. Books preſented to the Univerſity of Oxford by Humphrey duke of Glouceſter, and John Tiptoft, earl of Worceſter, as well for general literature as the ſervice of the church, abounded in theſe exquiſite ſpecimens of ancient art. Biſhops Grey and Fleming in particular procured many for the libraries which they

a nul vilain cas, qui en obeiſſant le roy peuſt torner a deſhoneur a ſon mari ne a elle." 5. Siege of Calais. 6. Roy d'Empire. 7. Edward the black prince and his followers in battle. 8. Battle, views of Coutances and Guienne. 9. A ſtorm overtaking the Engliſh at Chartres. 10. A pacification and treaty. 11. The battle of Creſſy.

h MS. marked 4380.

i This Miſſal is eleven inches long by ſeven and a half wide, with gold claſps, and deſcended from the earl of Oxford to his daughter, the late ducheſs of Portland. At the ſale of her muſeum (May 24, 1786) it was purchaſed by Mr. Edwards, bookſeller, for 213*l.* his majeſty declining the competition. Gough's Sep. Mon. v. ii. p. 114.

founded in the colleges of Balliol and Lincoln, moſt of which are now known only upon record [k].

[k] The only relique of duke Humphrey's donation is a Valerius Maximus, very finely illuminated. Warton's Eng. Poet. v. ii. p. 45-50; and in v. ii. p. 400, is an account of Engliſhmen who tranſcribed the MSS. at Rome and Florence. The Florentines were the moſt excellent illuminators, of which there are innumerable ſpecimens in their libraries, particularly of their own poet Dante, in the Laurentian. Michelagnoulo's genius was ſo ſimilar to that of Dante, that he filled the margin of his copy with deſigns, which invaluable book was loſt between Livorno and Civita Vecchia. The Princeps editio (Ferrara 1485) the only copy in England, was bought for the king, at Dr. Aſkew's ſale, for 85*l.* Don Giulio Clovio, who died in 1578 at 80 years of age, was the moſt celebrated illuminator. In the Vatican are many MSS. ornamented by him with portraits, retouched by Padre Ramelli, which belonged to the dukes of Ferrara.

At Strawberry-hill, Mr. Walpole had Raffaelle's Miſſal, and the book of Pſalms by Giulio Clovio, which latter belonged to Lord Arundel, and was purchaſed at Tarthall by the late earl of Oxford. It is dated 1537, and was bought at the ducheſs of Portland's ſale by Mr. Walpole, for 169*l.* This admirable artiſt ſpent nine years in finiſhing a picture of Nimrod building the tower of Babel; and an ant ſo incredibly ſmall, that the moſt minute member was as perfect as if drawn of the full ſize. General Oglethorpe gave to Corpus College, Oxford, a bible in French, finely illuminated.

At

At Lambeth is a MS. with the portraits of Edward IV. his queen, and ſon, earl Rivers, and Caxton the printer. When theſe MSS. contain the likeneſſes of their royal or noble proprietors, it gives them a conſiderable value, as no other portraits of equal authenticity exiſted at that time, and there is ſufficient evidence that they were genuine. Nor were they confined to MSS. In the Tully's Epiſtles, printed by John Fauſt, the inventor, now in the library of Emanuel College, Cambridge, are portraits of Henry VIII. when a boy, and his preceptor. That of Richard II. at Weſtminſter, and another given by James II. to Lord Caſtlemaine, now at Wilton, are probably the moſt ancient and genuine.

When portraits have been ſtained on glaſs, although many have been demoliſhed, they have had a better chance for preſervation. In ſeveral churches a genealogical ſeries of their benefactors was placed, ſome of which have ſurvived, in an imperfect ſtate, the decays of time and the rage of fanatics. Mr. Walpole denominated two crowned heads, which he procured, Henry III. and his queen; and many with curled hair and forked beads are ſaid to repreſent the Edwards, Richard II. and

and Henry IV. from that faſhion prevalent in their reigns, and remarkable on their coins, which circumſtance, on a curſory view, may juſtify the ſurmiſe. Generally ſpeaking, the whole-length figures with crowns and ſceptres are imaginary Jewiſh monarchs, connected with ſome ſcriptural hiſtory; they are univerſally ſo when exhibited in profile. Biſhops and abbots may be ſuppoſed to be portraits by fair conjecture; they are diſtinguiſhed by their holding the croiſier in their right or left hand, the former only performing the office of benediction.

A difficulty occurs in fixing with ſatisfaction the true æra of hiſtorical ſubjects on ſtained glaſs, which are not abſolutely ſcriptural.

In the Bodleian Library are two pieces of a very early date, given by Mr. Fletcher, a late mayor of Oxford. One of them repreſents a penance performed by Henry II. for the murder of Thomas à Becket[1], and the other

[1] In the cathedral of Canterbury is a freſco painting of the martyrdom of Becket, and ſtained on glaſs in the pariſh church of Brereton, in Cheſhire. Carter's Ancient Sculpture

other is merely a royal marriage, which, though the diſpoſition of the figures agrees with that of Henry VI. and Margaret of Anjou, at Strawberry-hill, cannot poſitively be ſaid to be that of Edward III. Henry IV. or of his ſon; at leaſt there is nothing appropriate to either of theſe ſovereigns. It was once in the church at Rollright, Oxfordſhire.

Mr. Fletcher was likewiſe poſſeſſed of the portraits of Henry V. and cardinal Beaufort, removed, according to tradition, from the prince's chamber at Queen's College, to which ſociety he has generouſly reſtored them. Amongſt the ſeries of portraits known to have exiſted, or ſtill remaining, are thoſe of the Clares [m] and Deſpencers, earls of Glouceſter, at Tewkeſbury; the firſt knights of the garter, at Stamford [n], in Lincolnſhire; the Fitzalans, at Arundel [o];

Sculpture and Painting. Archaeolog. v. x. p. 51. In the north tranſept of Chriſt Church is a fragmented ſubject of T. à Becket. Fitzurſe, one of the aſſaſſins, bears a ſhield with his arms.

[m] Engraven in Carter's Ancient Sculpture and Painting.

[n] In Aſhmole's Hiſt. of the Garter.

[o] Viſit. Suſſex. 1634. Coll. Arms MSS.

and the Beauchamps[p], at Warwick. Theſe conſiſt of many individuals, each of whom is characterized by an eſcocheon or ſurcoat of arms. For ſuch information we are chiefly indebted to Dugdale and other ingenious heralds, who did not omit to delineate all the armorial portraits which they found in the courſe of their provincial viſitations.

In the old church at Greenwich, was the likeneſs of Humphrey, duke of Glouceſter, with his ſurcoat of armorial diſtinctions. No other marks can poſitively aſcertain the reſemblance of other founders and benefactors, ſometimes ſeen at parochial churches.

At Balliol and Queen's are ſome of the moſt ancient figures of eccleſiaſtics in Oxford, and at All Souls are ſome ſmall whole-lengths, well executed, and certainly of the æra of the founder, archbiſhop Chicheley[q].

In the church of the Priory of Little Malvern, in Worceſterſhire, are the portraits of

[p] Dugdale's Warwickſhire.

[q] The portraits originally placed there, were thoſe of Edward III.; Henry IV. V. and VI.; John of Gaunt; John Stratford and Henry Chichely, archbiſhops of Canterbury. A. Wood, p. 486. Edit. Gutch.

Edward

Edward IV. his queen, Elizabeth of York, and her ſiſters, which are likewiſe ſeen in a window contributed by that monarch to Canterbury cathedral. Sir Reginald Bray, a favourite of Henry VII. and a connoiſſeur in architecture, who ſuperintended his chapels at Weſtminſter, and St. George, at Windſor, built likewiſe the church of Great Malverne, where he placed the portraits of Henry VII. his queen, prince Arthur, J. Savage, T. Lovell, and himſelf, all in ſurcoats of arms, and very richly executed, as we may judge from thoſe of prince Arthur and Sir R. Bray, which only have eſcaped demolition.

The window of St. Margaret's, Weſtminſter, the ſubject of which is the crucifixion, was intended, by the magiſtrates at Dort, as a preſent to Henry VII. whoſe portrait and that of his royal conſort are introduced. So excellent is this performance, that five years were ſpent in completing it. Having been firſt placed in Waltham Abbey, and removed in 1540, by Henry VIII. to the chapel of his palace at New-hall, in Eſſex, it was reſtored by W. Price, for Mr. Conyers, of Copthall, near Epping, and purchaſed for 400*l.* in 1758. The ſeries of windows in the chapel of King's

 College,

College, Cambridge, each of which exhibits a parallel ſtory from the Old and New Teſtament, are likewiſe of this age[r]. At Balliol College are the martyrdom of St. Catherine (1529), and the paſſion, reſurrection, and aſcenſion of Chriſt, by an unknown artiſt, but of ſufficient merit to induce the founder of Wadham College to offer 200*l.* for them. Single figures of ſaints and eccleſiaſtics were introduced into England from Normandy, and executed principally in the Low Countries. Stained glaſs was brought from Rouen, in 1317, for Exeter cathedral, the weſt window of which was put up in 1390[s]. The cathedral of Saliſbury is ſaid to have been furniſhed, both with painted[t] and plain glaſs,

[r] In Walpole's Anecd. v. i. p. 173, James Nicholſon is ſaid to covenant for eighteen new windows at King's College, as Bernard Flower had done at Weſtminſter. The ſtory of Ananias and Sapphira appears to have been copied from Raffaelle's Cartoons.

[s] Account of Exeter cathedral, publiſhed by the Society of Antiq.

[t] Stained or painted glaſs was anciently called "royal," as in Lidgate.

"In her oryall-wher ſhe was
Cloſyd well with roial glas."

even

even in the thirteenth century, ſoon after the erection of that ſplendid pile, and the windows at New College and Merton are certainly contemporary with Edward III.

The great eaſt window at York was the work of Thomas Thompſon of Coventry, in the reign of Henry IV. when it is probable, that the art had exiſted in England at leaſt for one century [u]. Glaſiers (if they deſerve not the name of artiſts), who compoſed figures and hiſtories, were eſtabliſhed in London, Southwark, Coventry, Briſtol, and York, of whom there are various notices adduced, and agreements with them recited by Mr. Walpole, in his Anecdotes of Painting.

I am inclined to think, from the contracts made between benefactors to eccleſiaſtical buildings in the middle centuries after the conqueſt, that the glaſiers furniſhed the ſtained glaſs, which was cut into various ſhapes, and incloſed with lead as the colours were required [x]. The pattern or deſign from which the

[u] Drake's Eborac. p. 527.

[x] Dugdale recites the prices of ſtained glaſs. In the reign of Henry VIII. the arms and poeſies put up in Chriſtchurch-hall coſt

the windows were composed, were first given by the same artists who painted the walls in fresco.

The stained glass in the church of Fairford, in Gloucestershire, has long been the boast of that county. About the year 1492, John Tame, a wealthy merchant of London, took a Spanish vessel bound from a Flemish port for South America, laden with this treasure; and according to the expensive piety of those days, founded a church of very regular Gothick, for its reception. There are twenty-five of these highly embellished windows, the best of which is the third, in the north aisle. The subject is the salutation of the virgin, in which is a fine architectural perspective of the temple. The great windows, both east and west, retain their original perfection: of the first mentioned, the subject is Christ's triumphant entry into Jerusalem, in which the effect of the crimson velvet and gilding is truly surprising; and the story of the other is the last Judgment. Gothick

	£.	s.	d.
Forty-seven Arms................	15	13	8
Two hundred and forty-six Devices..	12	6	0
	27	19	8

fancy

fancy has been indulged to the extreme in thefe defigns, which are at once horrible and ludicrous. So brilliant are the colours, and fo delicate the drapery of the fmaller figures in this affemblage, that an equally interefting fpecimen of ancient art will rarely be found in England, or on the Continent.

We can trace the invention of ftained glafs to Germany and the Low Countries. In Italy, the walls of their churches are adorned with mofaic or paintings in frefco, and the windows are, in general, fmall, and a minor part only of internal architecture: but in that ftyle which the Italians denominate "il gottico tedefco," they occupy a principal divifion of the whole ftructure; and therefore were made the receptacles of the moft fplendid ornament. I neglected no opportunity in my tour on the Continent, of examining Gothick churches as they occurred. At Bruffels and Ratifbon, the ftained glafs is particularly fine. Neither at Rome, nor in other Italian cities, could I difcover any [y] decorations of

[y] There is fome ftained glafs in the Duomo at Florence, and we learn that the great window in the choir of the Duomo at Orvietto, was painted by Francefco di Antonio, a Ciftercian

of this kind, which had a great degree of merit, excepting in the convent of Santa Maria Novella, at Florence, where they nearly refemble thofe at Fairford, both in defign and execution. There is a tradition that the famous Albert Durer furnifhed the latter drawings, which will not bear the teft of chronology, for he was not twenty years old when thefe windows were put up, nor is it probable that he had then attained to fuch proficiency.

In the parifh church of Buckland, near Campden, in Gloucefterfhire, are three well-preferved compartments of ftained glafs, reprefenting the feven facraments of the Romifh religion. The firft compartment contains fix, the fecond two, and the third nine figures.

It will be deplored by the lovers of ecclefiaftic magnificence, that during the civil commotions in the reign of Charles I. and to prevent the facrilegious deftruction committed by Cromwell's foldiers, whofe rage againft

tercian monk of that city, in 1377. "Frà Francefco monaco Cifterciense, per mano del quale dovevano depingerfi i vetri del fineftrone del coro." Storia del Duom. di Orvietto, p. 126. Qto. 1791.

painted

painted windows was insatiable [z], that so little opportunity or skill was found by many who wished to preserve these valuable decorations, after the restoration. Some care was taken to replace the fractured pieces, or such as had been concealed in a more perfect state, in their original stations, so as to complete their designs. But it must be confessed, that the persons employed either despaired of success, or were extremely incompetent; and therefore fitted the pieces together in haste, and without arrangement. Fortunately for this venerable art, more taste and more patience have been exerted in our own times, and artists have been found, who under the direction of connoisseurs have succeeded admirably in restoring them to their pristine beauty.

Dr. Lockman, in 1774, made up of fragments the great west window at Windsor; and two of singular effect have been designed and finished at Cirencester in Gloucestershire,

[z] The soldiers were particularly scandalized by figures at Magdalene and Trinity Colleges, which they broke by jumping on them in their jack-boots.

—— nec fana rursus, nec fenestram
Caucasiæ hanc maculent volucres! Mus. Anglic.

by the preſent ingenious director of the Society of Antiquaries, who has ſuperintended their completion with equal induſtry and judgment.

SECTION

SECTION II.

After the reformation in England, we may trace a new æra of ſtained glaſs, which may be ſaid to have commenced with the ſeventeenth century. The prejudices of the firſt reformers having relaxed in certain points, relative to the internal decoration of churches, the introduction of ſo ſplendid a maſs of ornament and of one ſo congenial with the architecture ſtill remaining, was no longer proſcribed by a poſitive injunction. Our commercial intercourſe with the low countries, where the arts had began to flouriſh, and where a ſchool of painting had been eſtabliſhed, facilitated the acquirement of ſtained glaſs, which emerging from its former rudeneſs, now exhibited a certain regularity of deſign. During the reigns of Elizabeth and James I. [a]armorial bearings and [b]ſmall portraits

[a] The Earl of Shrewſbury's houſe in Broad Street, London, was ſo ornamented in the reign of Q. Elizabeth. Lodge's Illuſtrations, v. ii. p. 209.

[b] There are ſmall portraits of Charles I. and Henrietta

portraits in circles, were the uſual decoration of the bay windows in the great manerial halls; but complete ſcriptural hiſtories in which the figures were well deſigned and grouped, were rarely ſeen excepting in the private chapels, in the houſes of nobility[c].

About

(1633) at Magdalene and Wadham colleges; and thoſe of founders at Brazenoſe and St. John's. Archbiſhop Laud in 1634 ſet up painted windows at Lambeth and Croydon. Ruſhworth, v. ii. p. 273.

[c] Mr. T. Warton, in his life of Sir T. Pope, 8vo. p. 16, mentions, that James Nicholſon was a glaſs ſtainer, much employed in the 16th century; and Mark Willems who died in 1561, is recorded in Walpole's Anecdotes, as ſupplying the glaſs ſtainers and arras makers of that time with deſigns for their ſeveral works.

The moſt eminent ſtainers in glaſs, in Germany, France, and the low countries, have been Luca Van Leyden, 1520. John Poſt of Harlaem, 1520. Dirk and Wouter Crabeth, who jointly finiſhed a window at Gouda in Holland, 1567. Peter Matſys and John Van Bronkhorſt, 1630. Jacob Vander Ulſt, 1630. Abraham Diepenbeck, a pupil of Rubens, is mentioned with great praiſe by Sandrart. Peter Kouwhorn and Peter Holſtein, 1650. In France, Jean Couſin, in 1580, ſtained the windows in the chapel of St. Gervais, Paris. Pinegrier, in the Orleans chapel in the church of the Celeſtines at Paris, has painted in the windows a ſeries of the kings and queens of France in the habits of the times from Charles V. (1363) to Henry II. (1559).

Edward Rowe, glaſs painter, died in London in 1763.

John

About the middle of the reign of James I. Bernard Van Linge, a Fleming, is ſuppoſed to have ſetted in England; but was at all events the father of glaſs painting, in its renewed and improved ſtate, in this kingdom.

Mr. Walpole remarks concerning the popular notion, that the art was totally loſt to us, was founded in ignorance of the true fact; it was indeed dormant, but never extinct. For there is no great interruption in the chain of its chronological hiſtory to the preſent day.

The moſt ancient work of Bernard Van Linge which I have been able to authenticate by his name, and a date 1622, exhibits the types and hiſtory of our Saviour at Wadham college, for which the donor, according to a tradition, perhaps amplified, is ſaid to have given 1500*l.* There is reaſon likewiſe to ſuppoſe that ſome figures, dated 1616, were by

John Stephen Liotard painted on glaſs which could be viewed only in a darkened room; the effect of the light and ſhade was ſurpriſing, but a mere curioſity. Monſ. Perrache finiſhed ſmall pieces moſt beautifully. The late H. Key, Eſq. of Hatfield-houſe near Wakefield, in Yorkſhire, practiſed ſtaining on glaſs very ſucceſsfully. He excelled in minute ſubjects, ſuch as flowers, butterflies, &c.

the ſame artiſt. Vertue collected no notices of Bernard Van Linge, nor have we proof that he reſided in England. Notwithſtanding, from internal evidence, I am inclined to believe that the ſeven windows at Lincoln college given by Archbiſhop Williams, dated in 1629, 30, and 31, and ſaid to have been brought from Italy, were, in fact, the work of Bernard Van Linge. A good effect of glaſs windows in the architecture is often repeated. Induſtrious and accurate as Vertue is in his reſearches after painters in oil, he is ſtill ſilent reſpecting Abraham Van Linge, who was probably the ſon of the former, whoſe numerous and extenſive works muſt have required his reſidence here; and it is a fair conjecture, that we owe to him the continuation of this moſt faſcinating art, under the auſpices of Charles the firſt, who gave a charter to the artiſts.

At Chriſt Church, he finiſhed the ſubjects of Jonah, Sodom and Gomorrah, and Chriſt with the doctors, with the ſeveral dates, 1631, 1634, and 1640; Philip and the Eunuch at Balliol in 1637; twelve compartments of a window at Hatfield, and a window at Wroxton; Lord Guildford's, in Oxfordſhire; the Reſurrection

Resurrection at Queen's college 1635, and windows at University college and Lincoln's Inn chapel 1641, with another at Peterhouse, Cambridge. In this enumeration, a series of his works is merely attempted; many were probably destroyed soon after they were finished; and some which still remain and are duly authenticated, may have escaped my notice[d].

Upon Van Linge's leaving England, or his death, the art was dormant. Those who were employed to refit the mutilated windows after the restoration, were incapable of any original work; and the first evidence that occurs of any good artist is of Henry Giles of York, who appears to have established a school of glass painting there, which continued its reputation for more than a century. He finished a window at University college dated 1687. William Price, the elder, was his most able scholar and successor, who first acquired

[d] The portraits of J. King, the last prior of Oseney and first Bishop of Oxford, with a view of Oseney in ruins, taken from a print in the Monasticon, were probably by the elder Van Linge. There are saints with very rich canopies, which were certainly brought from that abbey when destroyed.

fame

fame by his nativity, after Thornhill, at Chrift Church, in 1696. He then ftained the life of Chrift, in fix compartments, at Merton in 1702[c]; which performance lofes much of its beauty and effect by having each compartment inclofed in a frame of glaring yellow glafs, which was a mere conceit, and certainly an unfuccefsful experiment. His brother, Jofhua Price, reftored, with great fuccefs, the windows at Queen's college, originally done by Abraham Van Linge, which had been broken by the Puritans. The prefent date is 1715. The Chiaro-fcuro figures of apoftles and prophets in the chapel at Magdalene are by his hand.

In the cathedral at Chrift Church is a fingular curiofity; it is a fmall window reprefenting St. Peter and the angel, dated 1700; and, as the infcription imports, ftained by P. Oliver, when feventy years old. As a work of merit, it will attract notice, and there are grounds for conjecture, that this artift was connected with the inimitable miniature painters, who were patronifed by Lord Arundel, and

[c] For this window Price received 260*l*.

who

who gave ſo much luſtre to the age of Charles the firſt.

William Price, the younger, was employed for the windows in Weſtminſter Abbey, which were voted by parliament, and were put up in 1722 and 1735. For the chapel at Winton college he ſtained a window of the genealogy of Chriſt, and ſeveral at New College, Oxford, which he had procured from Flanders, originally taken from deſigns by Rubens and his ſcholars, were in a great degree made perfect by him. Biſhop Benſon procured by his hand, the ſubject of the reſurrection, for the window of his private chapel in the palace at Glouceſter. But his chief merit was in his deſigns and arrangement of moſaic, of which there are many ſpecimens at Strawberry hill, which are examples of ſkill and taſte. The Herbert family in a cloſet at Wilton, after the coſtume of the earlier centuries, are by his hand.

Of this ſchool, eſtabliſhed at York, was William Peckitt, whoſe proficiency was inferior to that of his predeceſſors, and who produced only an extreme brilliancy of colours. Between the years 1765 and 1777, he

finiſhed the windows on the north ſide of the chapel at New College, with arbitrary[f] portraits of the canonized worthies of the church. In 1767, he put up at Oriel college a window of the preſentation of Chriſt in the temple, from a deſign of Dr. Wall of Worceſter, a phyſician who amuſed himſelf by painting. In the Library of Trinity College, Cambridge, he painted a window from a deſign of Cipriani, the ſubject of which is the Britiſh Minerva preſenting Bacon and Newton to his preſent majeſty. It has 140 ſquare feet of glaſs, and coſt 500*l.*

In this reign a new ſtyle of ſtaining glaſs has originated, which is the boaſt and peculiar invention of our own artiſts.

> "From the broad window's height
> "To add new luſtre to religious light,
> "To bid that pomp with purer radiance ſhine."
>
> T. Warton.

The deviation from the hard outline of the early Florentine or Flemiſh ſchools to the

[f] Shapes, that with one broad glare the gazer ſtrike—
Kings, biſhops, nuns, apoſtles all alike, &c.
Ye colours that the unwary ſight amaze,
And only dazzle in the noontide blaze.
T. Warton.

correct

correct contour of Michelagnoulo, or the gorgeous colours of Rubens, is not more decidedly marked, than the design and execution of the Vanlinges and Prices, and the masterly performances of Jarvis. A striking deficiency in the composition of the early artists, was the necessity of surrounding the different colours of which the figures consisted with lead, and destroying, by that means, the harmony of the outline. Harshness was the unavoidable effect which they knew not either how to correct, or obviate.

Jarvis, who, a few months since, has paid the debt to nature, was first distinguished for exquisitely finishing small subjects. At Lord Cremorne's villa, Chelsea, is the most complete collection of his early works, consisting of about twenty pieces. The interior of Gothick chapels and castles is exhibited with rays of sunshine, producing the richest effect.

In priority of excellence, if not of time, the first is the great western window of the chapel at New College, Oxford[g].

The

[g] This admirable piece of art was completed in 1787. The total expence of the upper compartment was 1108 *l.* and of the lower 820 *l.* Sir Joshua's paintings are divided

The defign was made by Sir Jofhua Reynolds, and is divided into two parts. In the lower compartments are placed upon pedeftals, in chiaro-fcuro, feven female figures, larger than life, reprefenting the chriftian graces and the cardinal virtues. It is difficult to determine, which of thefe may claim the higheft merit. Temperance and Charity are generally preferred; but Sir Jofhua himfelf gave the decided palm to the figure of Hope, reaching forward to heaven.

The middle compartment of the higher divifion reprefents the Nativity, the leading idea of which is evidently taken from the celebrated "notte" of Correggio, at Modena.

Antonio Raffaelle Mengs likewife availed himfelf of that matchlefs compofition in the Nativity, which he painted for the king of Spain's collection, in which the whole breathes gaiety and cheerfulnefs, in contraft to the Crucifixion. Sir Jofhua has introduced portraits of himfelf and Jarvis, as fhepherds, a

amongft feveral proprietors. The Duke of Rutland has the Nativity, for which he paid 800*l.*; the Duke of Portland fome of the accompaniments, bequeathed to him by Sir Jofhua; and Lord Inchiquin the others, with the feven figures.

hint

hint poſſibly taken from the picture above mentioned, in which Mengs has done the ſame. On either ſide of the great center-piece, are accompaniments formed by beautiful groupes of ſhepherds and boys with flambeaus, and over all, an angel repoſing upon clouds, with a ſcroll bearing a paſſage from holy writ.

Mr. T. Warton's elegant verſes to Sir Joſhua Reynolds[h] contains ſo ample a deſcription and ſo juſt a panegyrick, that humbler praiſe is neceſſarily precluded. A new and peculiar effect firſt attempted by Jarvis, he has marked with preciſion:

> " Twixt light and ſhade the tranſitory ſtriſe;"

and,

> " Her dark illumination wide ſhe flung
> With new ſolemnity;"

than which nothing can be more poetical and true.

Another fine work of Jarvis, aſſociated with his moſt ſucceſsful pupil Forreſt, is the great eaſtern window in St. George's chapel

[h] Verſes to Sir Joſhua Reynolds on the painted window at New College, quarto, 1782.

at Windsor. The subject designed by West is the Resurrection, which is disposed in three grand compartments[i].

Beside this, Forrest has finished three other windows, which add to the late embellishments of that singularly elegant chapel. They are the Angel's Appearance, the Nativity, and the Wise Men's Offering, all likewise from the pencil of West, which are dated 1792, 94, and 96. The Crucifixion by the same artists, and destined for the same structure, is now advancing towards completion.

In 1776, Pearson stained the chapel window of Brazenose College, Oxford, from cartoons by Mortimer, of Christ and the four Evangelists. This is his most considerable work. His wife[k], Mrs. Pearson, has discovered an equal genius, and they have jointly executed numerous small pieces of very great merit, which having been publicly exhibited, were finally disposed of by auction in 1797. One of the most correct and beautiful of them, the Aurora of Guido, is now at Arundel castle[l].

Of

[i] It is said to have cost 4000*l*.

[k] Mrs. Lawrie, another female artist, promises considerable eminence in glass staining, when improved by practice.

[l] At this time rising under the auspices and by the sole architecture of his Grace Charles Duke of Norfolk. To

the

Of modern proficients in this exquiſite art one of the moſt eminent is Eginton, who is eſtabliſhed at Handſworth near Birmingham.

His excellence has been progreſſive, and his induſtry has been duly encouraged, for nearly fifty conſiderable works by his hand, are a very creditable proof of both. At Magdalene College, Oxford, he has reſtored the great weſt window of the general reſurrection, originally done in chiaro-ſcuro by Schwartz, from which an engraving has been taken by Sadeler. Eight other windows have likewiſe been lately put up by him in the ante-chapel, in which are whole length portraits, in their proper habits, of Wykeham, Wayneflete, Wolſey, and Fox, all Biſhops of Winton. The chiaro-ſcuro has a warm biſtre tint. To notice ſome of the moſt remarkable for extent and ingenuity, I ſhould ſelect the Reſurrection at Saliſbury Cathedral, deſigned by Sir Joſhua Reynolds; the ſame ſubject at Litchfield; the banquet given by king Solomon to the queen

the deſigns, as much as to the patronage of the Earls of Pembroke and Burlington, Britain is proud to owe the introduction of claſſical architecture, as the Gothick will its reſtoration in all its varieties, to the noble poſſeſſor of Arundel.

of

of Sheba, from a picture by Hamilton, at Arundel caſtle; the Converſion of St. Paul and his Reſtoration to ſight at St. Paul's church, Birmingham; Chriſt bearing his croſs, from Moralez, at Wanſted church, Eſſex; and one of his lateſt and moſt perfect performances, the Spirit of a child in the preſence of the Almighty, from a painting by Peters, in a chapel at Great Barrs in Staffordſhire.

Glaſs is the moſt perfect vehicle both of ſound and colour. How exquiſitely refined are the tones of the harmonica or muſical glaſſes when touched with delicacy and ſkill! and how much have the moſt expreſſive tints of Reynolds and Weſt gained, by their being transfuſed over the ſurface of the "ſtoried window!"

SECTION III.

It has been juſtly remarked by foreigners, that the Engliſh have ever been more partial to portraits, than any other nation[a]. In the earlieſt introduction of painting into England, family groupes or ſingle heads were the ſole employment of the artiſts.

Any preliminary obſervations, before I proceed to notice a few of the more curious ſpecimens of this kind of limning, are totally ſuperſeded by Walpole's Anecdotes; which abound in ſatisfactory information and judicious remarks, to which I am frequently indebted, if for reference only.

[a] Several portraits and family pieces of great curioſity are preſerved, the painters of which are not authenticated. A portrait, called Henry IV. at Hampton Court, Herefordſhire, but more probably an Earl of Arundel, the Clifford family at Chiſwick, ſaid to be by John Ab-Eyk, and Henry Percy, the great Earl of Northumberland, at Petworth, are well worthy notice.

Mabuſe

Mabuſe was certainly the firſt painter of merit, who was encouraged by proſpects of patronage to viſit this country. Two of his works now remaining, are highly finiſhed. The children of Henry VII. Prince Arthur, Prince Henry, and the Princeſs Margaret, at Windſor[b], and the marriage of Henry VII. and Elizabeth of York, once in the cabinet of Lord Pomfret at Eaſton Neſton, and now at Strawberry-hill[c].

In thoſe excurſions which Mr. Pennant rendered ſo intereſting to the lovers of antiquity, he was a happy illuſtrator of many forgotten ſpecimens of the early painters of portrait, now ſo frequently expoſed to the variation, if not to the inclemency, of our climate, in the very many forſaken or dilapidated provincial houſes of our nobility and gentry.

b Of this picture there were four copies, or propably repetitions, by himſelf.

c Of ſeveral extremely curious hiſtorical pieces, ſuch as "le champ de drap d'or;" the embarkation of Henry VIII.; the battle of the ſpurs at Pavia, now at Windſor; the interview between Henry VIII. and Anne of Cleeves at Greenwich, now Mr. Fountaine's at Narford, or of others at Penſhurſt, and thoſe once at Cowdry, it would not be eaſy to aſcertain the maſter.

I ſhall attempt in a ſummary manner a view of portrait painting from the beginning of the ſixteenth to the end of the ſeventeenth century. For the moſt complete collection of the works of the painters who flouriſhed during that period, the following reſidences are the moſt worthy inſpection.

Of the royal family of England the moſt valuable are at Kenſington; of the Fitz Alans and Howards at Arundel caſtle; of the Somerſets at Badminton; of the Veres at Welbeck; of the Percys and Seymours at Petworth; the Thynnes at Longleat, and at Penſhurſt of the Sidneys, though there is no likeneſs of the illuſtrious Sir Philip in that ancient manſion.

At Kingſweſton is a ſeries of the Cliffords, Cromwells, and Southwells; at Wreſt of the Greys; at Gorhambury of the Bacons; at Ditchley of the Lees; at Chatſworth and Hardwick of the Cavendiſhes and Talbots; and of the Ruſſells at Wooburn Abbey. All theſe which ſtrongly recur to my recollection, without diſparagement of others which are leſs known, contain the beſt works of the maſters who were patroniſed by the court and the nobility, from the time of Hans Holbein to that of Sir

Peter Leley. Holbein was invited to England either by Henry Fitz Alan, Earl of Arundel, or Henry Howard, Earl of Surrey, who had ſeen and admired his works at Baſle, returning from Italy; but it is allowed that, amongſt the nobility, his principal patron was the Duke of Norfolk, whoſe portrait is at Norfolk-houſe, and another at Windſor. After his eſtabliſhment in the court of Henry VIII. he drew many portraits, but of thoſe attributed to him, ſome have no pretenſions to his genuine ſtyle, and are only ſanctioned by long tradition. His public works[d] in England are

[d] 1. Henry VIII. giving the charter, in Surgeon's hall. 2. Edward VI. delivering the charter to the Lord Mayor at Bridewell. 3 and 4. Two large allegorical pictures in the Steel-yards. Walpole's Anecd. Vol. I. p. 136. The family of Sir T. More is in diſpute, five of the ſix exiſting pictures are certainly not by Holbein. Archbiſhop Warham at Lambeth, and Eraſmus at Longford caſtle, are undoubted, and moſt excellent. For the laſt-mentioned Lord Radnor gave 110*l*. 5*s*. at Dr. Meade's ſale in 1754.

In Holbein's groupes the eyes are all turned the ſame way, and the profeſſional dreſſes form the leading diſcrimination. Raffaelle's two portraits of the lawyers, Bertolus and Baldus, in the Pamfili palace at Rome, have black caps, upon a green ground. Holbein's are ſo perpetually. Raffaelle, Titian, and Albert Durer, uſed gold in their pictures; the former but ſparingly, and in compliance with a prevailing cuſtom.

four

four only, as enumerated by Mr. Walpole, which are rather groupes of portraits, than hiſtory. Nothing could be more unfavourable to female beauty, than the dreſs of thoſe times, particularly the angular coiffeur, like a Gothick pediment, and the ſcrupulous concealment of the hair. Holbein's men are therefore much more characteriſtic and intereſting, than his ladies. Even his Anna Boleyne is deficient in lovelineſs, as he has pourtrayed her[e]. In his likeneſs of Anne of Cleves, he is ſaid to have ſacrificed truth to flattery, yet the original, in the poſſeſſion of Mr. Barret, of Lee in Kent, is below a mediocrity of beauty.

A moſt valuable collection of Holbein's firſt ſketches, upon paper with crayons, moſt of them probably taken at a ſingle ſitting, and repreſenting perſons of quality in the reign of Henry VIII. has been lately publiſhed, and engraven as fac ſimiles, with the ſtrength and

[e] In the king of Spain's collection is a head of Anna Boleyne by Leonardo da Vinci, painted, as his religious prejudices repreſented her, with a meretricious air.

When love could teach a monarch to be wiſe,
And goſpel light firſt beam'd through Boleyne's eyes. GRAY.

 ſpirit

ſpirit of the originals[f]. We learn, that after the demiſe of Holbein, they were ſold into France, from whence they were brought, and preſented or ſold to Charles I. by Monſieur de Liencourt. By the king they were exchanged with William, earl of Pembroke, for a Saint George, by Raffaelle, now at Paris, which had belonged to Henry VIII. Lord Pembroke gave them to Lord Arundel, who had previouſly enriched his collection with many of Holbein's original ſketches, and his portrait by himſelf. Upon the diſperſion of his cabinet, theſe were purchaſed for the crown, and depoſited in a cloſet at Kenſington.

[f] Imitations of drawings by Holbein, publiſhed by J. Chamberlaine, Eſq. and the lives by Edmund Lodge, Eſq. Lancaſter Herald, in imperial folio, began in 1789, and completed in 1792. Mr. C. has likewiſe given to the world a part of his majeſty's collection of drawings of the Florentine and Venetian ſchools. Thoſe of Leonardo da Vinci appeared in 1796, whoſe works were collected in thirteen volumes, and by him bequeathed to Sig. Melzi. Three volumes became the property of Pompeo Leoni, one of which is conjectured to have been procured by Lord Arundel, when embaſſador to the Emperor Ferdinand II. in 1633. Engravings from the deſigns of the three Caraccis, which were began in 1797, are now completing.

Merely as a portrait painter, Titiano Vecelli was invited to England by king Henry VIII. through the agency of Henry Fitzalan, earl of Arundel, or perhaps from a motive of rivalry to Francis I. who had retained Primaticcio at his court. Whether the terms propoſed were inadequate to his claims, or that he thought his talents for hiſtorical deſign would be depreciated in England, Titian firmly rejected the overture.

It has been before obſerved, that the attic ſtory of the Public Schools at Oxford has been dedicated to the reception of portraits. Another very ample repoſitory is the great hall at Chriſtchurch. In ſeveral colleges are ſingle portraits of merit. The plan I ſhall purſue, will be to notice each maſter in chronological ſeries, and thoſe works which have a ſtronger pretenſion than that of having been merely attributed by tradition. The Oxford collection of portraits will be ſpoken of generally;—their locality will be eaſily found.

Thoſe of the founders were contributed by their ſeveral colleges, about the cloſe of the laſt century, when the gallery was refitted in its preſent

present ſtate. Sunman painted the majority of them, attempting the hard manner of ſome of the originals, which he copied, and indulging his imagination [g], with reſpect to others. As very ſuperior to the reſt, will be obſerved the portrait of Sir T. Pope, which is the beſt of the four copies of Holbein's picture, now at Lord Guildford's, at Wroxton [h].

HOLBEIN.

None in the Picture Gallery are by his hand, but in the Chapter-houſe, at Chriſtchurch, there are two, which are authenticated as

[g] In the ſeries of founders, John Balliol is the real portrait of an athletic blackſmith, and Dervorguilla of Jenny Reekes, a celebrated Oxford beauty of that day. Sunman painted a very fine head of an old woman, at Wadham college. He was the competitor of Ryley, and left London for Oxford, upon Ryley's ſuperior ſucceſs.

[h] Warton's Life of Sir T. Pope, 8vo.

At Penſhurſt are the portraits of the conſtables of Queenborough caſtle, from Edward III.'s reign to the third year of Henry VIII. by Lucas Cornelii. The kings of Scotland, at Holyrood-houſe, are all by one hand, and the biſhops in Chicheſter cathedral were painted by Bernardi, in 1519; conſequently all of them imaginary repreſentations.

having belonged to Henry VIII.'s collection. Both the portraits of that ſovereign and Wolſey, at Chriſtchurch, are by an inferior artiſt. The portraits of Henry at Windſor and Kenſington, and thoſe of himſelf and ſon at Petworth, remove all doubt on that ſubject. There is a copy from Holbein's portrait, at Knowle, in Kent, of H. Howard, earl of Surrey[i]; and another of Eraſmus, from an original, at Badminton, in the duke of Beaufort's collection.

Of Lucas de Heere, Sir Antonio More, Cornelius Ketel, and Zucchero, no well authenticated work will be found in Oxford.

[i] Of this moſt accompliſhed and injured nobleman, a character is very ingeniouſly given by Mr. Walpole in his Royal and Noble Authors, vol. i. p. 96. 2d edit. and a more claſſical and merited encomium by Mr. T. Warton, in his Hiſtory of Poetry, v. iii. ſect. 19. In one of the cabinets adjoining to the Medicean gallery of Florence, I remarked a ſmall portrait of Lord Surrey, with his arms and an inſcription, upon a ſilver plate. A more curious portrait painted by Guillim Streets, with emblematical devices, relative to his hiſtory, was once in the poſſeſſion of Sir Robert Walpole, and is now at Arundel caſtle. See Walpole's Anecd. v. i. p. 207. There is a portrait of the fair Geraldine at Woburn Abbey.

ISAAC OLIVER.

Sir Thomas Overbury, a large oval on a blue ground, in oil colours. At Lord Guildford's, at Wroxton, are four ſimilar portraits of perſons in the dreſs of the age. Oliver's fame as a miniaturiſt is ſufficiently known. His moſt admired work of the three brothers of the Browne family, at Cowdry, noticed by Walpole, was deſtroyed by fire in 1793[k].

PAUL VAN SOMER.

Sir Thomas Bodley, 1597. Probably one of his earlieſt pictures, after his arrival in England. Lord Arundel was his firſt patron[l].

CORNELIUS JANSEN.

A very fine half length of Lake, biſhop of Bath and Wells, at New College, is conjec-

[k] Account of Cowdry, Mon. Vetuſt. v. iii.

[l] He probably owed his introduction into this country to the circumſtance of having painted a portrait of Henry, Lord Maltravers, only ſon of the earl of Arundel, who died at Bruſſels, in 1557, aged 19. This picture is likewiſe at Arundel caſtle. Walpole, v. i. p. 225.

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turally by his hand. There are others of Sir H. Wootton, King biſhop of London, Corbet biſhop of Norwich (1632), and Sir Dudley Carleton (1628), which are not unworthy of his pencil.

Cornelius Janſen made moſt of his draperies black, which is likewiſe to be obſerved in ſeveral of the portraits of Rubens and Vandyke.

It ſeems to add roundneſs, relief, and ſpirit, to the figures and carnations. He is ſaid to have uſed ultra marine in the black colours, as well as in the carnations, to which may be attributed their luſtre, even at this day. He was jealous of Vandyke, and the civil war breaking out, he fled from England. One of his beſt performances is the Ruſhout family, at Northwick, in Worceſterſhire. His ſingle heads are both numerous and excellent [m].

[m] One of the fineſt in England, is that of Charles I. in Mr. Lenthall's collection at Burford; but, collectively or ſingly, there are none ſuperior to thoſe at Ditchley, in Oxfordſhire. The duke of Beaufort, at Badminton, has Corn. Janſen by himſelf, a very capital portrait.

DANIEL MYTENS.

Richard Tomlyns, founder of the anatomy lecture. I attribute this portrait to him, on account of the warmth of its colouring. Mytens had ſtudied under Rubens, and was a popular painter in the reigns of James and Charles I.

VANDYCK [n].

His maſter, Rubens, remained little more than a year in this country, during which time

[n] When on his travels in Sicily, he was introduced to Sophoniſba Angioſciola, the celebrated paintreſs, who was then 91 years old; ſhe died in 1626, æt. 93. Vandyck declared, that he acquired more of the theory of his art from her converſation, than from all the Italian ſchools. The duke of Devonſhire has Vandyck's pocket-book, with many ſketches by Sophoniſba Angioſciola. Her portrait is in Lord Aſhburnham's collection. Lord Spencer has another ſitting at an harpſichord, and Lord Harcourt a third, which was once Mr. Bagnol's. Raffaelle, Rubens, Salvator Roſa, Mengs, and Reynolds, are the only paint-ers

time he was employed on the ceiling at Whitehall. He found leiſure to paint two portraits of Thomas earl of Arundel, one of which is now at Warwick caſtle, and the other was in the poſſeſſion of the late duke of Argyle, and is now at Lord Frederick Campbell's, at Coombank, Surrey. At Oſterley park, is a portrait of Villiers, duke of Bucks, his great patron, and Lord Beſborough has Sir Theodore Mayerne, the phyſician, to which greater praiſe cannot be given, than to ſay, that it equals the firſt mentioned. In Lord Spencer's collection is

ers of eminence, who have written on the ſubject of the arts. Rubens wrote a treatiſe in Latin on the imitation of antique ſtatues, and it had been well if he had practiſed his own precepts. Du Freſnoy tranſlated it into French. Vandyck painted hiſtory in a ſtyle little inferior to that of his great maſter, of which there is one fine ſpecimen in England, which is the Emperour Theodoſius refuſed the ſacrament by St. Ambroſe, now belonging to Mr. Angerſtein. Vandyck was knighted upon his arrival in England, in 1632, and died in 1641. Vanſomer, Vandyck, Dobſon, and Ryley, died before they were fifty years old. A liſt of his works, but imperfectly compiled, is given in Le Compte's Cabinet des ſingularitez d'Architecture, Peinture, &c. v. i. p. 282. The beſt of Vandyck's works, now in Scotland, are the Holland family at Lord Bredalbane's.

Philip Howard, when young, who was afterward the laſt Engliſh cardinal.

There is only one genuine head of Vandyck's painting in Oxford. It is of Franciſcus Junius or De Joung, Lord Arundel's librarian, and the author of the Etymologicon, ſketched in chiaro ſcuro, which has been frequently engraven.

Archbiſhop Laud is a copy only from the original by Vandyck, once in the Houghton collection. The univerſity of Oxford is ſaid to have offered the Wharton family 400*l*. for it. Lord Orford purchaſed the whole of their collection, chiefly by Vandyck. To enumerate his portraits is foreign to my preſent purpoſe. The fineſt collection of them was at Cornbury, in Oxfordſhire, Lord Clarendon's, which has been divided and diſperſed. At Wilton, Mr. Walpole obſerves, "Vandyck is on his throne," and at Petworth are many of his ladies of quality. I have ſeen none equal to that of Lady Venetia Digby, at Windſor; and of men, none ſuperior to that of Thomas earl of Arundel, and his grandſon, at Arundel Caſtle.

DOBSON

Had merited from Charles I. the title of the Englifh Tintoret, before his premature death, in 1646, at the age of only thirty-fix years. He was the father of the [o] Englifh fchool of portrait painting, and, though fometimes unequal, had much of the manner of his mafter Vandyke. As he refided much in Oxford, he has left there the portraits of himfelf[p] and wife, and of Sir John Tradefcant, and his friend Zythepfa the quaker, in the

[o] The Abbe Du Bos (T. ii. p. 160), fpeaks of the effect of the climate of England on the genius of its painters.

[p] Dobfon's portrait by himfelf is likewife at Lord Buckingham's, at Stowe, and another at Ofterley park. Mr. Owen Cambridge has a fine head of Secretary Thurlow by him, and the duke of Devonfhire of Inigo Jones, at Chifwick. Vandredort, Charles I.'s Cicerone, at Houghton, was efteemed his mafterpiece.

Dobfon fometimes painted hiftory. His decollation of St. John Baptift, at Wilton, and the Aftronomer and his family, at Blenheim, are amongft thofe which are moft known and admired. At Devonfhire houfe is a family groupe

the ſtaircaſe of the Aſhmolean muſeum. Two capital performances by him, unnoticed in Walpole's Anecdotes, are the Lenthal family at Burford, Oxfordſhire, and a converſation piece at Lord Sandys's, at Ombreſley, in Worceſterſhire, in which are introduced Colonel Ruſſel, Prince Rupert, and Colonel Murphy, at the drinking table. Sir B. Gerbier, Sir C. Cotterel, and himſelf, are in one picture, at Northumberland-houſe.

WALKER.

His own portrait. He was encouraged by Lord Arundel, who gave him apartments in his houſe. Cromwell preferred him to any other portrait painter, and the Grand Duke's reſident is reported to have offered 500*l*. for an original by him, for the gallery at Florence.

groupe of Sir Thomas Browne, who indulged a curious ſpeculation concerning matrimony in his "Vulgar Errours." He is ſmiling with the utmoſt complacency upon his children, who ſurround him.

LELY.

A very characteriſtic and ſpirited portrait of the author of Hudibras, given by S. G. Kneller; Sir Joſeph Williamſon, ſecretary of ſtate; Selden, a head; Morley, biſhop of Winton; Fuller, biſhop of Lincoln; and Bennet, earl of Arlington, at Chriſtchurch.

It is allowed, that Lely excelled in female portraits, which he more frequently painted than thoſe of men. Lord Bathurſt, at Cirenceſter, has ſix whole lengths of the convivial companions of Charles II. by him, which had belonged to his anceſtor Sir Peter Apſley, the king's cofferer, and are extremely valuable, not only as being finely painted, but, becauſe Lely, with few exceptions, dedicated his pencil to the ladies. The beauties at Windſor have been long and ſufficiently celebrated [q].

[q] "The ſleepy eye that ſpoke the melting ſoul."
POPE.

"Ητακεραις λευσσουσα κοραις μαλακωτερον υπνω."
ANTIPAT. Epig.

FULLER.

FULLER.

His own portrait, in a ſtate of intoxication [r], which he has deſcribed with ſingular ſucceſs. As an artiſt, his talents were not eminent. He painted the altar-piece at Magdalene College, to which even Mr. Addiſon's elegant Latin poem cannot give fame. At Ombreſley is a converſation piece formed by ſix of the leading whigs in the reign of queen Anne. All its merit is the curioſity, and the probable reſemblance.

RILEY

Was Fuller's ſcholar, but far ſurpaſſed him. If his modeſty had not retarded his fame, and his life been prolonged, he would have equalled Kneller.

Dr. Buſby and biſhop Saunderſon at Chriſt-church, and the duke of Ormond, in the

r Joſeph Van Cranſbeke, his contemporary, uſed to paint his own portrait with a patch over one eye, and a countenance full of grimace.

Picture gallery, are fine portraits, but his masterpiece is Lord Keeper North, at Wroxton.

KNELLER.

Of so industrious and so popular an artist as Kneller, there are of course many works at Oxford. There are indeed two portraits, which he never exceeded. Dr. Wallis, the mathematician, and Lord Crew, both for colouring and expression, are in a great style. The last mentioned was admired and studied by Sir J. Reynolds[s], for so peculiar an air of nobility as that which it expresses. The heads only of Addison and Nelson are by him, but they are uncommonly free and spirited.

Kneller's genius and mercenary negligence were equally conspicuous in the majority of his works. The beauties and admirals at Windsor are well known, and were once

[s] Sir J. Reynolds, when visiting the Picture gallery, spoke very highly of a portrait of Dr. Bourchier, a professor of law, by an unknown artist, for its singular strength of character.

more celebrated. He himſelf preferred the converted Chineſe at Windſor, to any of his portraits. I lately ſaw one of Mrs. Knight[t], a favourite of Charles II. in the character of a penitent kneeling before a crucifix, which is moſt ſtrikingly excellent. It is now at the Down-houſe, near Tewkeſbury.

Mr. Baker, of Hill-ſtreet, Berkeley-ſquare, is now in poſſeſſion of the Kit-kat club, upon which, as they were all his patrons and friends, Kneller, no longer biaſſed merely by venal conſiderations, was proud to exert the happieſt efforts of his pencil.

In the Bodleian library is a portrait of Humphrey Wanley, Lord Oxford's librarian, the face of which is in Kneller's beſt manner.

THORNHILL[u].

A full length of Charles, earl of Arran, in the gallery, and Sir Chriſtopher Wren, in the theatre,

[t] There is a mezzotint taken from it by Faber. See Granger.

[u] His great works in freſco are the inſide of the dome of St. Paul's and the hall of Greenwich hoſpital. He copied Raffaelle's

theatre, are by his hand. The latter he painted in conjunction with Verrio and Kneller, and it has great merit.

RICHARDSON.

A portrait of Prior by him in the gallery, with whom he lived in habits of intimacy, is ſaid to be the beſt he ever painted, and to have fewer of the faults which the connoiſſeurs have attributed to this artiſt.

At Chriſtchurch and in the gallery, there are ſeveral portraits by Dahl and Vandrebank, none of which are worthy of particular notice in this curſory ſketch.

JERVAS

Has painted two ſmall heads of Swift and Pope, which are placed in the gallery. Pope's praiſe both of Kneller and Jervas is extravagant.

Raffaelle's Cartoons, upon which he ſpent three years. The duke of Bedford, at Thornhill's ſale in 1735, gave only 200*l.* for them. Mr. Bryant, in 1800, gave 450 guineas for them, and they have been preſented by the preſent duke to the Royal Academy.

extravagant. There are few of Kneller portraits which deſerve

"Whoſe art was nature, and whoſe pictures thought."

Kneller's idea of the antique was very puerile; yet Pope, who had ſeen his ſtaircaſes, conſulted him for a deſign of the ſhield of Achilles [x].

Few who now ſurvey Jervas's prim portraits of women, and their faded carnations wrapped up in yards of ſatin, will allow the praiſe in Pope's epiſtle to him to be characteriſtic, or even barely true.

There are ſeveral portraits by Hudſon, the beſt ſcholar of Richardſon, but none of them capital. The moſt ſtriking is that of Handel.

[x] Kneller painted the Venus, Apollo, and Hercules, from the celebrated antique ſtatues, and gave them to Pope, who bequeathed them at his death to Lord Bathurſt; and they are now at Cirenceſter. The poet returned his thanks in an epigram, given in Walpole's Anecd. but ſuppreſſed in Warton's edition of his works.

REYNOLDS.

REYNOLDS.

At Chriſtchurch, the portrait of Robinſon, then biſhop of Kildare (afterward primate of Ireland), dated 1765, was one of the firſt which procured him reputation. The carnations have been more durable than thoſe of the portrait of the marquis of Granby at Stowe, and of many at Lord Landſdowne's at Bow-wood [y]. Two others of Dr. Nichol, and the preſent archbiſhop of York, are in a ſtronger ſtyle. Ludowick Hartcamp, a Dutch painter, when reproached for the evaneſcence of his colours, replied, "that they laſted longer than the money which paid for them."

[y] He was a great experimentaliſt with reſpect to the compoſition of his colours. At firſt, he uſed preparations from vegetables, which he relinquiſhed for minerals. He is known to have purchaſed pictures by Titian or his ſcholars, and to have ſcraped off the ſeveral layers of colouring, in order to aſcertain it, and diſcover his ſecret. His thinly painted pictures ſtand extremely well, as the cardinal Beaufort, &c.

GAINSBOROUGH

Painted Welbore Ellis (Lord Mendip) a Chriſtchurch, in 1763, which is curious, as being one of his earlieſt attempts, and Judge Blackſtone, in the picture gallery. His carnations have likewiſe failed in many inſtances which I could particularize.

LAWRENCE.

Lely was made ſerjeant painter to the king when twenty-five years old; and Lawrence at an earlier age. Reynolds is ſtyled the Titian, or perhaps, more correctly ſpeaking, the Pordenone of England. If it be ſufficient praiſe to draw a parallel between Tintoret and Lawrence, he had deſerved it, before Dobſon had reached the ſame period of life; and was ſo denominated by his royal maſter, Charles I.

The preſent biſhops of Durham and St. Aſaph, at Merton College and Chriſtchurch, are dignified and ſpirited portraits. To many

others by his hand, may be attributed Pliny's encomium on Ctesilaus, that to the most noble air, which nature had bestowed, he has added both elevation and grace.

SECTION

SECTION IV.

THERE are altar pictures in the different colleges at Oxford, which are well worthy notice. Of these the most valuable is "Christ bearing his cross" at Magdalene. Like Titian's Christ crowned with thorns at Milan, the countenance expresses benevolence and humility combined with dignity, under corporal sufference. There is a head of Christ by Guido at Chiswick, which much resembles this, and in that master's martyrdom of St. Andrew, small figures are likewise introduced. Byres of Rome thought that this picture was by Ludovico Caracci, Guido's master, but I have heard it attributed by a connoisseur of judgment to a Spanish painter, called, for his peculiar excellence, the "divine Moralez[a]."

It was taken at the siege of Vigo, was once

[a] See Cumberland's Anecd. of Spanish painters.

in

in the collection of the great Duke of Ormond, and presented by Mr. Freeman to the society. At New College is "the Angels appearance to the Shepherds," generally given to Annibal Caracci. It was the opinion of Sir J. Reynolds, that the outlines only were by him, and the colouring by his scholars.

The "noli me tangere" at All Souls College was painted by Raffaelle Antonio Mengs[b].

[b] Antonio Raffaelle Mengs was born at Aufig in Bohemia. His first patron was Augustus III. king of Poland, and his last and most generous was Charles III. king of Spain. His grand work was the Apotheosis of St. Eusebius at Rome, and his most beautiful picture, that of the nativity or "notte" at Madrid.

Azara enumerates 73 easel pictures of Mengs existing in Spain, 17 of which are in the royal collection, beside the three great frescos, the Apotheosis of Trajan, the Graces, and the Aurora. He painted likewise the ceiling of the villa Albani at Rome. His works, chiefly consisting of essays on his art, were published at Parma (2 vols. quarto 1780) by his friend and admirer Count D'Azara. There was a great rivalship between Reynolds and Mengs, who possessed little original genius, and was a scrupulous, if not a servile copyist. He was coldly correct, and the greater plagiary. I remarked in the chamber of painters at Florence, the portraits of Mengs and of Reynolds by themselves, strongly characterised by the dignified but sullen air of the one, and the universal intelligence and liberality of the other.

It evidently appears to have been compofed from that of A. Caracci, in the Orleans collection, or from another by P. di Cortona, in the Florence Gallery. The air and countenance of the principal figure command a lafting admiration, " cujus pulchritudo adjeciffe aliquid etiam receptæ religioni videtur, adeo majeftas operis deum æquavit[c]."

There is a copy by him of the celebrated " notte" of Coreggio in the chapel at Queen's College, of high finifhing.

Guido's " annunciation" is well copied by Pompeio Battoni[d] at Corpus Chrifti. At Jefus college is a copy of his St. Michael, and at Pembroke, a figure of Chrift from Rubens at Antwerp, by Cranch. The merit of thefe is, of courfe, unequal; but the firft-mentioned has much fweetnefs and delicacy.

The altar pictures in the fifter univerfity have confiderable claims. At King's College is a copy of " the taking down from the crofs" by Daniel di Volterra; Weft's St.

[c] Quinct. l. xii. c. x. p. 245.

[d] Pompeio Battoni was a very excellent copyift, of which talent there are many fpecimens in England; particularly of the works of Raffaelle, in the Vatican chambers at Northumberland Houfe.

Michael

Michael at Trinity, the "ſalutation" at Clare hall by Cipriani, &c.

As the ſcope of theſe obſervations is chiefly confined to ſpecimens at Oxford, I ſhall paſs to the collection bequeathed to Chriſt-church by General Guiſe[e], in 1765, attempting a claſſification of the ſchools, with their ſpecific diſcriminations; and ſelecting a few pictures which have high pretenſions to original excellence.

The credit of many collections, as to its foundation in truth, is equally affected by immoderate praiſe and diſeſteem, and this, in particular, has been haſtily depreciated. There is certainly a great inequality in the pictures; ſome have no claim to the names they bear[f],

[e] General John Guiſe died governor of Berwick in 1765. He ſerved under Field-marſhal Wade, and acquired a love of painting from him. By Frederick Prince of Wales he was employed to collect pictures, and he was much patronized by the Duke of Cumberland. In the cloſe of life he viſited Rome, where he was drawn, as a Roman General, by Gavin Hamilton, which portrait is now at Sir W. Guiſe's, at Highnam court near Glouceſter. Another is placed with his collection at Chriſt-church.

[f] So diffident are the Virtuoſi in Italy in giving names to pictures, without poſitive proof, that we frequently ſee in their catalogues "quadro ſorprendente d'un autore incognito." Vaſi, &c.

and others have been injuriously cleaned and retouched; there are yet many which are extremely interesting both to the artist and connoisseur.

VENETIAN SCHOOL.

Titian is the first of colourists. Raffaelle was too monotonous, and avoided yellow and vermilion. The colouring of Coreggio is good, but not sufficiently delicate, as his flesh appears too solid. Rubens used to amass his colours, making one reflect the other, without a sufficient attention to harmony. He preferred Barroccio to any of the Venetian School; from which circumstance his lights, like Barroccio's, are of a peach bloom, and his demi-tints are blue. I am happy to cite the opinion of a very elegant and judicious critic. "It has often struck me, that the whole system of the Venetian colouring (particularly that of Giorgione and Titian, which has been the great object of imitation) was formed upon the tints of Autumn, and that their pictures have from thence that golden hue which gives them (as Sir J. Reynolds observes) such a superiority over all others.

others. Their trees, &c. have, more ſtrongly than thoſe of any other painters, the deep and rich browns of that ſeaſon. The ſame general hue prevails in the drapery of their figures, and even in their fleſh, which has neither the ſilver purity of Guido, nor the freſhneſs of Rubens, but a glow perhaps more enchanting than either[g]". Vandyke had a delicate pencil, but from too great an uſe of reflection and the accidents of light, he gave to his carnations the effect of being ſhaven. Rembrandt ſo thoroughly underſtood the nature and property of his colours, that he placed every tint in its proper place, and by that means avoided the neceſſity of breaking and torturing, but preſerved them in their full freſhneſs, beauty, and luſtre. Yet, he appears to have painted moſt of his ſubjects in a grotto, by a ſingle ray of light. Barroccio, on the contrary, ſeems to have taken all his, in the open air or in the clouds, ſo exceſſive is the reſplendence in his pictures. The Caraccis uſed opake colours. But Titian has caught the moſt beautiful tints of

[g] Price's Eſſays, p. 197.

nature,

nature, with the ſtricteſt adherence to truth. Monteſquieu compares Raffaelle to Virgil, and the Venetian ſchool to Lucan. This ſchool is remarkable for a ſcientific colouring, a conſummate knowledge of the clear obſcure, touches abounding in grace and ſpirit, and a faithful reſemblance to nature, contraſted by deſign not ſufficiently correct, or according with hiſtory and antique beauty. In this collection are ſeveral fine portraits[h]; "a muſical party;" and "the Peſaro family," a ſketch afterwards completed, and placed in the church De Frari at Venice. "The Duke of

[h] His Cornaro family at Northumberland-houſe is ſufficiently celebrated. King Charles had ſeventeen of his pictures. In Rome only are 54 hiſtorical pictures and 47 portraits, chiefly in the Borgheſe and Aldobrandini palaces, and all of diſtinguiſhed merit. At Florence, in the Medicean collection, are 15 of his beſt works, amongſt which are Philip II. of Spain, Card. Hippolito, and his own portrait. Reynold's obſerves (Diſcourſes, p. 130) that "his portraits alone from the nobleneſs and ſimplicity of character, which he always gave them, will entitle him to the greateſt reſpect, as he undoubtedly ſtands in the firſt rank in this branch of the art." Titian completed his centennary within one year. Michaelagnuolo, P. di Cortona, and Leonardo da Vinci, nearly reached it, whilſt A. Caracci, Raffaelle, and Correggio, did not attain to fifty years.

Alva and a Venetian nobleman" will readily attract attention.

THE ROMAN SCHOOL

Sprung from the Florentine; the characteriſtics of which are poetic fire, a bold and correct pencil, and a grand ſtyle. In their pictures we diſcover too little of antique beauty; they were likewiſe defective in colouring, which was either too weak, or too glaring. It produced Michael Agnuolo, the firſt of deſigners. Here are two fore-ſhortened figures of "David and Goliath" and "Saint Chriſtopher," undoubtedly genuine, which have the farther curioſity of being preſerved in their original frames. They are bold even to raſhneſs, as Du Freſnoy obſerves, in the ſtrength and ſwell of the muſcular parts of the Farneſian mold.

The Roman ſchool was eſtabliſhed by the greateſt painter the world has ſeen ſince the reſtoration of the arts. It is diſtinguiſhed by a taſte formed on the antique, a moſt exact deſign and erudite expreſſion, a vigour of imagination embelliſhed with all that fancy can

can invent, of what is noble, beautiful, or pathetic[i]. The compoſition of the greater part of the profeſſors of this ſchool is elegance itſelf; they do not however poſſeſs the enchanting tints of the Venetian and Flemiſh ſchools, a defect not uncommon in thoſe who aim only at ſuperiority in deſign. We have here ſeveral fragments of cartoons by Raffaelle collected by General Guiſe, and one,

i Of the "Χαρις;" Venuſtas; Idea vera; Belle Idèe; of "Grace," the firſt poetic examples are the Helen of Homer, the Hero of Muſæus, the Venus of Virgil and the Eve of Milton. Raffaelle complained to his friend Count Balthaſar Caſtigione, that nature had ſupplied him with no adequate idea, "eſſendo careſtia delle belle donne io mi ſervo di certa idea chi viene alla mente." His Galatea, ſo imagined, now in the Farneſe palace, is inferior to his Madonnas, known to have been taken from real life.

—— but ſhe was fair,
Graceful withal, as if each limb were caſt
In that ideal mold, whence Raffaelle drew
His Galatea. MASON.

See Petrarch, p. I. Sonett. 179. Arioſto. Orl. Fur. Deſcription of Alcina the enchantreſs, Cant. vii. St. 12 to 15. Taſſo Gierus. Lib. deſcription of Armida, Canto xv. Stanz. 60, 61 and Cant. xvi. St. 25. Ariſtinætus' miſtreſs "ενδιδυμενη μεν ευπροσωποτατη εκδυσα δε ολη προσωπον φαινεται." Induitur;—formoſa eſt; exuitur ipſa forma.

very

very beautiful, of "Rachel Gleaning, lately contributed by Miſs Cracherode, which was her brother's[k]."

THE BOLOGNESE SCHOOL

Is eminently marked by a grand taſte in deſign, formed upon the antique and the beauties of nature, a flowing outline, a rich diſpoſition, and a touch at once noble and elegant. It acquired a compoſition of what is excellent and beautiful from the other ſchools, by a learned ſelection. The Guiſe collection can boaſt ſome of the fine works of the Caraccis, particularly one of Annibale, who has given "the portraits of his family in a butcher's ſhop, employed in ſelling meat." Their parent was a butcher. There is an anecdote of this picture, that it was painted in order to mortify the pride of Ludovico,

[k] Other cartoons by Raffaelle in England, beſide thoſe at Windſor, are the Viſion of Ezekiel and a holy family at the D. of Buccleugh's in Northamptonſhire; a holy family at Badminton, and the maſſacre of the innocents, which belonged to Mr. Hoare of Bath.

his brother, who affected to conceal the meanneſs of his origin[1]. One day, it was unexpectedly exhibited in the ſaloon of the cardinal Farneſe, his patron, when ſurrounded by Roman nobility, of whoſe notice and ſociety Ludovico was ſo ambitious. The ſubject is certainly unpleaſing, but the character and colouring are extremely fine. A ſtriking reſemblance in the heads will be found to thoſe, engraved from the originals, in the Muſeum Florentinum. Annibal himſelf is weighing meat, Ludovico is repreſented by a ſoldier who buys it, the old woman is the mother, Franceſco is kneeling on a ſheep, and Antonio, called "Gobbo," on account of his deformity, conceals it by reaching down meat from a hook. In every point of conſideration this picture is a great curioſity, and is ſaid to have coſt Gen. Guiſe 1000*l.*

1 The Caracci family conſiſted, 1. Ludovico, n. 1555. ob. 1619. 2. Agoſtino, n. 1558. ob. 1602. 3. Annibale, n. 1560. ob. 1609. 4. Franceſco their couſin, n. 1595. ob. 1622; and Antonio, called Gobbo, the natural ſon of Agoſtino. In the Muſ. Florent. it is ſaid of Ludovico "il padre ſuo era macellajo." He painted himſelf there in a furred gown. In the Orleans collection was a portrait of Annibale.

ſterling at Naples, where it was removed with the Farneſe collection.

"The Madonna di Bologna" by Annibal Caracci. The virgin is repreſented as ſitting in the clouds, with a view of that city beneath. This picture was brought from France by Sir James Thornhill, at whoſe ſale it was purchaſed, but has ſince ſuffered much from cleaning. The fineſt landſcape by A. Caracci is in the Doria palace at Rome[m].

Four landſcapes by Antonio, called Gobbo Caracci, and an Italian buffoon drinking by Annibal, are worthy examination.

The "St. Jerome[n] receiving the extreme ſacrament," is a repetition, in ſmall, of the celebrated picture by Domenichino, in the church of St. Girolamo di carita at Rome.

[m] An. Caracci perpetually borrowed the ſitting figure of the woman in Raffaelle's incendio di Borgo, in the Vatican. His fineſt portrait of the Surgeon of Bologna is in the Bolognetti palace at Rome, where is likewiſe one of Ludovico by himſelf, who drew the head of Chriſt, as he dreamed he ſaw it, now in the Albani palace.

[n] Pouſſin declared the three fineſt pictures in the world to be Raffaelle's transfiguration, Domenichino's St. Jerome, and the taking down from the Croſs by Daniel di Volterra.

The communion of St. Jerome at the Chartreux, Bologna, by Auguſtino Caracci, is inferior only to this of Domenichino, in which all the figures are ſeen weeping, and expreſs grief for the dying ſaint, without paying the leaſt attention to the ſacrament, which is the principal circumſtance, or, at leaſt, action. In Auguſtino's deſign the leading idea in every character is devotion, which ſuppreſſes the ſhow of compaſſion.

A "dying Magdalene" ſupported by Cherubs, by Domenichino. In this picture is a moſt ſtriking and beautiful contraſt between the "morbidezza" of the chief figure, and the glowing carnations of the others. It is indeed almoſt comparable with the Martyrdom of St. Agnes in the Dominican nunnery at Bologna, for its character of grief mixed with hope. The dagger is implanted between her breaſts, and the conflict in the ſweeteſt countenance that ever was beheld, between bodily anguiſh and heavenly conſolation, is drawn with an expreſſion which reaches the utmoſt bounds of the art.

"The fable of Erycthonius," a ſmall landſcape by Salvator Roſa, has much of the grand

grand effect ſo conſpicuous in the works of that artiſt. "Meduſa's head," by Rubens, is a picture for the admiration of painters. It is horribly fine, and was once in the collection of Villiers Duke of Bucks, having been ſold with it to Mr. Duart of Antwerp, as it is particularized in Bathoe's catalogue.

"Sophoniſba," doubtful if by Domenichino, but intereſting.

> "The grief that does not ſpeak
> Whiſpers the o'erfraught heart, and bids it break."
>
> SHAKESPEARE.

Amongſt the copies, the beſt are, the "Prodigal Son," from Guercino, in the Lancellotti palace at Rome; "Cupid ſhaping his bow," from Corregio, in the Giuſtiniani palace. In the Orleans collection was one by Parmegiano, and his majeſty has another. "°Corregio's notte," by Carlo Cignano, from the ori-

° Correggio was the true painter of beauty, grace, ſweetneſs, and ſenſibility. Raffaelle had ſimply "venuſtas." Guido excelled in angelic characters, and frequently painted angels, ſometimes too theatrically, in the opinion of thoſe, who have formed their taſte on the ſimplicity of the antique.

ginal

ginal in the ducal palace at Modena, of which there are ſeveral repetitions by the maſter. "The taking down from the Croſs," in ſmall, from the original by Daniel di Volterra, in the church of Trinita di Monte at Rome, and a "Lot and his Daughters," from Caravaggio, Spagnuolett's maſter; the torſo of one of the females is uncommonly fine.

Two portraits, one of St. Ambroſe, biſhop of Milan, and the other of a nobleman reading a letter, are ſaid to be by Spagnuolett. They are very ſuperior performances; but I am not ſufficiently converſant with the ſtyle of Spagnuolett to hazard an opinion reſpecting their authenticity.

The collection of drawings and prints bequeathed to the library by Gen. Guiſe is ſaid not to be inferior, either in number or excellence, to the paintings.

The gallery adjoining the Bodleian library was originally intended only as the pantheon of literary men, or the patrons of the univerſity. There are, however, two large pictures by Jordaens[p], the aſſiſtant of Rubens, and the ſeven

[p] Jordaens of Antwerp has the imperfections of Rubens, but better expreſſion and more truth. He ſtudied and copied

ſeven Vices in ſmall by Sckalken, the pupil of Gerard Dow. The preſent Earl of Harcourt has lately preſented a landſcape by his own hand, which is the only picture in England by a noble artiſt which is publicly exhibited[q].

In the library at Oriel college is a picture by Vaſari of the ſix Italian poets, which is probably a repetition of that at Florence. At St. John's is a copy of Raffaelle's St. John in the Wilderneſs, in the Florentine ſcagliola[r], or "pietre

copied nature, yet without ſelecting its beauties or rejecting its defects. He painted many altar pieces in the Low Countries. The Duke of Orleans had the Satyr, and Pan, and Syrinx; at Chiſwick is the "Twelfth Night," his beſt work in England.

q The landſcapes of Sir George Beaumont and Sir R. Hoare deſerve every encomium. Mr. W. Lock's Death of cardinal Wolſey, and Mr. S. Lyſons's delineation of Roman and Gothick remains, place them deſervedly in the firſt rank of gentlemen artiſts.

r The Roman Moſaic was introduced by Andrea Zuffi in the thirteenth century, who had learned the rudiments of the art at Conſtantinople. Marcello Provenzale finiſhed the portrait of Paul V. in the Borgheſe palace in Moſaic, and in imitation of the antique, if not in a ſuperior ſtyle. The face alone conſiſts of two millions of pieces, many of which were not larger than a grain of ſand. The famous Moſaics

" pietre commeſſe;" an art invented and brought to perfection by an Engliſh monk of Vallom broſa near Florence, named " Hugford," changed by the Italians into " Ugoforte." This very beautiful ſpecimen was procured from the artiſt himſelf by Dr. Duncan, and preſented by him to that library.

Another moſt ingenious imitation of painting is preſerved in the cabinets of the Aſhmolean muſeum. It is a miniature of the Crucifixion, conſiſting of many figures, in a moſaic of feathers, which was probably brought from America. Abbe du Bos relates that the Mexicans copied with facility any European paintings which were ſhown to them, and which were afterward brought into Spain, and moſt highly valued[s].

Moſaics at St. Peter's are by Ceſare Nebbia, and many by Chriſtofari. Againſt the piers are 18 tablets exactly copied, both with reſpect to ſize and pictureſque effect, from the moſt celebrated ſcriptural ſubjects in Italy, which have been replaced in Moſaics, with equal beauty and ſuperior durability. It has been calculated that they coſt little leſs than 5000*l.* ſterling each.

[s] Reflections ſur la Poeſie et ſur la Peinture. T. 2. p. 169.

SECTION

SECTION V.

THE revival of the arts, and the confequent encouragement given to them, appear to have been extended from Italy to other countries of Europe, about the fame period.

Francis I. of France, and the emperour Charles V. became ambitious of poffeffing the beft pictures which either money or influence could procure. This emulation of collecting, if not a tafte for painting, prevailed likewife with Henry VIII. in the firft years of his profufion. He was, indeed, the firft of our monarchs who ornamented his palaces with pictures upon claffical fubjects. The few paintings which had been before placed there, were portraits or fcripture pieces of very rude performance. A catalogue of his furniture, now in the Augmentation office, particularizes, but vaguely, feveral "painted tables," as they are defcribed, by which we

are to underſtand pictures[a]. Theſe were the foundation of the royal collection.

The perſonal vanity of Elizabeth induced her to encourage the profeſſors of portrait painting only, and to confine their talents to that ſingle branch of the art[b]. A faſhion ſo introduced, was univerſally adopted by her courtiers; and her affectation of ſplendour diſplayed itſelf in proceſſions and romantic fopperies, which, though intended to be claſſical, had little claim to propriety or taſte.

James I. neither liked nor underſtood the arts; but in his favourite Villiers they found a munificent encourager. When at Antwerp, he was ſo ſtruck with a collection made by Rubens, that he tempted the great painter with an offer of 10,000*l.* This was

[a] Catalogue of king Henry VIIIth's furniture and pictures in the Augmentation office, and in the Muſeum MSS. Harl. 1419, fol. 58, in which is ſpecified at Greenwich, " a round table with th' ymage of the kinge."

[b] To prove how little the arts were valued in her reign, it appears from a MS. Inventory (Muſeum. Roll. D. 35. Chart. Antiq.) dated 1588, of the effects of Dudley earl of Leiceſter, at Wanſtead, in Eſſex, that three portraits of Henry VIII. queen Mary, and queen Elizabeth, with thirty-ſix others, were ſold for £11. 13. 4.

the firſt collection of foreign pictures formed in England, to which were added many others, purchaſed for him by Sir H. Wootton, then the reſident at Venice.

Soon after his acceſſion, Charles I. began to diſplay his magnificence, and indulge his predilection for works of ingenuity in the fine arts. Rubens ſoon followed the collection he had ſold, and was employed in the ceiling of Whitehall, which introduced a knowledge of allegory and of claſſical ſubjects into England[c]. At his inſtance, the Cartoons of Raffaelle were purchaſed in Holland, and brought here. To ſay that they are the boaſt of our nation, would be ſuperfluous. By his advice, the king contracted with Vincenzio Gonzaga, duke of Mantua, for his intire collection, ſaid not to have exceeded one hundred in number, for the ſum of 20,000*l.* but I preſume, many marbles were likewiſe included in a price ſo exorbitant in thoſe days. The profuſion of Charles, and that of

[c] The ſketch for the middle compartment was purchaſed at Sir G. Kneller's ſale, by Lord Orford, and was in the Houghton collection.

his rival collector Philip IV. trebled the value demanded for pictures throughout Europe.

For the reception of these paintings, Inigo Jones built a gallery near Whitehall; the whole number of which, when dispersed by sale, were three hundred and eighty-nine.

The duke of Mantua's original collection was extremely increased after its arrival in England. Amongst them were preserved twenty-five portraits and histories, by Titian, and sixty-five by other great masters, principally by Giulio Romano.

It is satisfactory to know, after so complete a dispersion as that made by the authority of the parliament, that some of the finest pictures have reached the royal cabinet. The Cartoons [d] were purchased for 300*l.* and

[d] Richardson indulged all his enthusiasm for the art, when speaking of the Cartoons, "May the Cartoons remain in that place (Hampton Court) unhurt and undecayed so long as the nature of the materials will possibly allow. May even a miracle be wrought in their favour, as themselves are some of the greatest instances of the divine powers interfering to endue a mortal man with abilities, to perform such stupendous works of art." Page 63. They are now engraving by Holloway.

placed

placed at Hampton Court. In 1763, they were removed, and doubled up to fit the pannels of a room at Buckingham-houſe, but have been lately emancipated, and are now in excellent preſervation at Windſor caſtle. The twelve Cæſars, by Titian, bought for as many hundred pounds, are at Kenſington. It is ſaid, that the "Madonna, by Raffaelle," was ſtolen from a church at Venice. At the ſale it produced 800*l.* given by the Spaniſh ambaſſador, and it is now at Madrid. For farther particulars, I refer my readers to Bathoe's catalogues, from which are copious extracts in Walpole's Anecdotes of Painting, which I forbear to repeat. The duke of Buckingham's collection was placed at York-houſe, in the Strand, which was his palace. After his aſſaſſination, the king, the earl of Northumberland, and biſhop Montagu, were purchaſers of a few pictures. During the troubles, ſome were ſtolen, and the remainder (of which Bathoe has publiſhed a catalogue) were ſent over to Antwerp by Mr. Traylman, the confidential ſteward of the family, to raiſe money for the maintenance of the young duke, then in exile. The

greater

greater part were bought by the archduke Leopold, and added to his collection at Prague, ſince removed to Vienna; and many by Mr. Duart of Antwerp. His was the "Ecce Homo," by Titian, in which were introduced the Pope, Charles V. and Sultan Suleyman, and for which Lord Arundel is ſaid to have once offered the duke of Bucks 7000*l.* in land or money. Of this picture, ſo curious from this anecdote, there is a good copy at Northumberland-houſe. Whether Lord A. meant by this ſumptuous propoſal to evince to his rival his defiance of expence, or yielded only to the impulſe of his love of vertù, is doubtful—I ſhould preſume the latter motive.

It is certain, that Lord Arundel's [e] conſummate taſte was not confined to ſtatuary and gems, but that in the acquiſition of a moſt choice collection of pictures, it was ſeconded

[e] Evelyn was employed by Lord A. to collect pictures, but principally Edward Norgate, whom he afterward appointed Windſor Herald. Fuller (in his Worthies) tells a ſtory, that Norgate was ſo ill ſupplied with money by his patron, that he ſuffered the greateſt diſtreſs at Marſeilles, which may rank for veracity with other tales of the ſame author.

by

by equal ſucceſs. I regret my incompetency to particularize any of greater celebrity, excepting the Aſſumption of the Virgin, by Rubens, at Wilton, and Raffaelle's Laſt Supper at Houghton; as I have never ſeen a catalogue which had the leaſt pretenſions to authenticity. Sir Peter Lely obtained many of his deſigns by foreign maſters, and ſome of the paintings; and thoſe which were retained at Tarthall, in Lord Stafford's poſſeſſion, when diſperſed at the ſale, produced, at very low prices, 812*l.* 18*s.* A few ſtill remain in the collection of the duke of Norfolk.

Lord Arundel was partial to portraits. The Olivers, Rubens, Vandyck, Paduanino, Vanſomer, and Walker, were patroniſed and employed by him. He and his counteſs, are ſaid to have ſat to each of them. In emulation of the Herbert family, at Wilton, the fineſt groupe ever compoſed and painted by Vandyck, he had engaged him to finiſh the Howard family in a ſimilar manner. When the great painter died, the likeneſſes only were taken, and the ſketch made, and a ſmall picture was copied from it at Antwerp, by Philip Friutiers, after the earl had quitted

 England.

England. This copy was Lord Stafford's, and is now in the poſſeſſion of his lineal deſcendant, Sir W. Jerningham, at Coſſey, in Norfolk [f].

Paintings are known to have been in Lord Arundel's collection, which are marked with a large aſteriſk (*) on the back of them.

Vandyck's private collection were, at his death, chiefly retained by his beſt ſcholar [g], Sir Peter Lely. At the reſtoration, Charles II. ſhewed no attachment to the arts. As they flattered his vanity or affectation of magnificence, he encouraged Lely and Verrio in his palace at Windſor. A very few which had been his father's are preſerved there. The Miſers, by Quintin Matſis; Aretine, and himſelf, by Titian; Killigrew, and Carew, in one picture, and Lady Venetia Digby, by Vandyck, with a painter's family, are the moſt eſteemed. Other valuable pictures have been ſubſequently added.

In

[f] Vertue, who was patronized by Edward duke of Norfolk, engraved a plate from this picture, which was never publiſhed. It is now at Norfolk-houſe, and is inferior to none of Vertue's works.

[g] George Jamieſone in Scotland was a pupil of Rubens, and

In the reign of Charles II. Robartes, earl of Radnor, was a collector, or rather the patron of contemporary artists, as there were but few foreign pictures in the catalogue of his sale. Manby, an English landscape painter, went to Italy to collect pictures, which he exhibited on his return, at the Banquetting house, Whitehall, and sold unsuccessfully. In fact, there was little taste in the nation; and the only collections which were then forming were those of the earls of Pembroke and Exeter. For a correct critique upon both these, I must refer my readers to Mr. Gilpin's Picturesque Tours [h]. To such a judgment I cannot but accede, and my limits will not allow me to repeat it.

Lord Exeter, his successor, was partial to Carlo Maratti, and has some of his best works [i]. When at Rome, he introduced that painter

and scarcely inferior to Vandyck. His best works are at Lord Marr's and Lord Buchan's. James Gandy, Vandyck's scholar, was much celebrated as a portrait painter in Ireland. The duke of Ormond was his patron.

[h] Northern and Western Tours.

[i] Carlo Maratti, ob. 1713, æt. 88. He was distinguished for grace, and sketched most happily from antique statues.

painter to ſeveral of the Engliſh nobility, whoſe portraits he drew.

James II. was poſſeſſed of a collection at Whitehall, amounting to 1247, moſt of which were deſtroyed by fire, in 1697, and amongſt them twenty-three were by Titian; others by Giulio Romano and Tintoret, and many by the Flemiſh maſters. There were portraits by the Olivers, Vandyck, Lely, and other painters, who were employed after the reſtoration. There were likewiſe many portraits of painters by themſelves.

The pictures and drawings which Sir P. Lely had collected, were ſo valuable, as to produce 26,000*l.* when diſpoſed of by auction.

The great duke of Marlborough began the collection at Blenheim. Rubens was his favourite artiſt, by whoſe pencil he had procured no leſs than thirteen capital pictures. In Ireland, before their diſperſion, the firſt made and the fineſt aſſemblage of foreign

ſtatues. As his firſt ſubjects were principally Madonnas, his envious contemporaries ſtyled him, "Carluccio delle Madonnine."

paintings,

paintings, was that of the attainted duke of Ormond.

During the reign of queen Anne, Devonſhire and Bedford[k] houſes were adorned with pictures by their noble maſters. That Auguſtan age in England, was not only ſignalized by literature, but a love of the arts, in ſome eminent individuals.

At Chiſwick, Lord Burlington placed ſome works of merit; particularly portraits by Velaſques, the Twelfth Night by Jordaens, and the Beliſarius, long ſaid to be by Vandyck, but decidedly by Morillio; Rembrant in his painting room, by Gerard Douw, is one of his beſt performances.

It would be difficult to aſcertain with preciſion the date of the firſt forming of collections, or the acquiſition of any ſingle celebrated picture, in the palaces of our nobility. But a taſk, to which I confeſs myſelf incom-

[k] At the ſale of Bedford-houſe, previouſly to its being taken down, in 1800, Thornhill's Cartoons produced 472*l.* 10*s.* Raffaelle's St. John preaching, 99*l.* 15*s.* Archduke Leopold's Gallery by Teniers, 220*l.* 10*s.* Four battle pieces by Caſſanovi, 63*l.* 10*s.* Cattle by Cuyp, 210*l.*

 petent,

petent, would be to place them in a ſcale of compariſon with each other. The national taſte has not only been greatly improved ſince the commencement of the preſent reign; but ſuch has been the influx of the genuine works of the Italian ſchools, eſpecially that occaſioned by the diſtracted ſtate of the Continent, that the collections, at firſt ſo highly eſtimated, are deprived of their former celebrity. Individual pictures long praiſed as originals, muſt now "hide their diminiſhed heads" before the originals themſelves, which have been alienated from foreign palaces, and have found their way into this kingdom. Formerly, the artiſts in Italy made the copying various ſtyles of painting a moſt lucrative employment, which our countrymen, in their ardour for acquiſitions in vertù, were better qualified to encourage than to detect[1].

[1] A noted collector in the reign of George II. conſulted Richardſon the painter reſpecting a picture which he had purchaſed for a Guido. "There is (ſaid he) little Hugh Howard, who ſays it is a copy; the next time he ſays ſo, I will certainly knock him down; now, pray, Mr. Richardſon, favour me with your candid opinion!!!

To

To this general obſervation, however, there were many illuſtrious exceptions. The Houghton collection, the removal of which can never be ſufficiently regretted, conſiſted of genuine pictures. No expence was withheld, and Sir Andrew Fountaine [m], one of the beſt connoiſſeurs of his day, aſſiſted Lord Orford in making ſo perfect a ſelection [n].

Lord Leiceſter, at Holkham, made ſome reſpectable acquiſitions in paintings; a "Return

[m] The firſt work his ſon, Mr. H. Walpole, publiſhed was "Ædes Walpolianæ," with a catalogue raiſonèe of the pictures. The whole collection contained 232, which were valued at 40,555*l.* but for which George, earl of Orford, who ſold them to the empreſs of Ruſſia, received only 36,000*l.* Mr. Walpole obſerved, "that the nobleſt ſchool of painting which this kingdom ever beheld was tranſported almoſt out of the ſight of Europe."

The late J. Wilkes, and G. Steevens, the commentator on Shakſpeare, had each of them a copy of the "Ædes Walpolianæ," with the valuation of the pictures. I have noted a few of the moſt remarkable. Vandyck's Holy Family, 1600*l.* Raffaelle's Doctors, 3500*l.* Ruben's Magdalene at Chriſt's feet, 1600*l.* Landſcape, N. Pouſſin, 900*l.* Ruben's Family by Jordaens, 400*l.* Flower pieces by Van Huyſſum, two at 1200*l.*

[n] Sir Andrew Fountaine, at Narford in Norfolk, formed a very curious cabinet of earthen ware, finiſhed with Arabeſques,

turn from Egypt," by Rubens, which is a repetition of one at Blenheim; "Joſeph and Potiphar's wife," Guido; "Magdalene in a Cave," Parmegiano—the pallid countenance of a "Religeuſe," that fervour of devotion, "the wrapt ſoul ſitting in the eyes," are here expreſſed by a perfection of art ſeldom to be found; "Polyphemus and Galatea," from Ovid; Ann. Caracci, in freſco. It was purchaſed from the Barbarini palace, of which it was an eminent ornament. "The Florentines, whilſt bathing in the Arno, alarmed by the approach of the Piſans." This moſt curious picture was deſigned by Michelagnuolo, and painted by Vaſari as a preſent to Francis I. Its identity was diſcovered by Mr. Fuſeli, who mentions it in his life of M. Agnuolo, from whence it is quoted in Seward's Anecdotes. "The duke D'Aremburg," Vandyck; one of his fineſt pictures,

beſques, &c. after deſigns of Raffaelle, or Giovanni da Udino, his pupil. Raffaelle fell in love with the daughter of a potter, and to gain her affection condeſcended to paint her father's earthen ware. Sir Joſhua Reynolds firſt ſhowed his genius by painting the gallipots of the apothecary to whom he was apprenticed.

a repetition of which is in Spain. M. De Calonne had the duchefs and her fon, dated 1634.

The principal collectors, during the reigns of George I. and II. were Dr. Mead; Sir Luke Schaub; Sir Paul Methuen; Sir Gregory Page; Mr. Child, and Mr. Hoare, the bankers; Field-marfhal Wade; General Guife; Frederick, prince of Wales[o]; and the duke of Norfolk. Thefe pictures, confiderable in value and number, not unfrequently changed their poffeffors; and one collection was formed upon the wrecks of another. How often they have been transferred, and what acceffion or diminution of price fuch removals have occafioned, would compofe a volume of well authenticated anecdotes. Declining any

[o] Mr. Bagnol of Roehampton formed his R. Highnefs's collection. Thofe at Norfolk-houfe were brought from Italy, at a princely expenditure. Dr. Mead's pictures fold for 3417*l.* 11*s.* and Sir L. Schaub's, in 1758, 7784*l.* 5*s.* Sir G. Page's confifted chiefly of the Flemifh School. The Van Huyffum's were taken to Paris. The twelve Cartoons by Luca Giordano, of the Loves of Cupid and Pfyche, were purchafed by Mr. Weft for the king, for 1200*l.* The remainder were bought by private contract by three perfons for 7000*l.* There were 219 pictures.

particular enumeration or criticiſm, let me only advert incidentally to a few of the beſt works of the great maſters in England, as they occur to my memory.

Of thoſe attributed to the "divine Raffaelle," there are few of our collections which does not boaſt one which, in fact, does not belong even to his worſt ſcholar. Lord Orford's "Conſultation of the Doctors of the Church," undoubtedly his work, is no longer in this country. The Holy Family at Okeover, and another belonging to Mr. Purling, London, have the moſt general ſuffrage for originality among the connoiſſeurs; yet not without diſſentients. Mr. R. P. Knight has purchaſed a genuine portrait by him, of cardinal Bibiena, lately brought from Rome, which has no equal, yet imported[p].

At Rainham, Lord Townſhend's Beliſarius

[p] Raffaelle's moſt celebrated work "the Transfiguration," was ſtolen by the French from the church of the Montorio, at Rome, and afterward ſunk at ſea. At Kenſington is a drawing in black chalk by Caſanova, of the ſize of the original, eighteen feet by twelve. At Badminton is a Cartoon of the lower part. An excellent copy, ſaid to be by Giulio Romano, has been lately given to Dulwich college.

is the fineſt work of Salvator Roſa, which has reached us. The duke of Beaufort has a ſatirical picture, repreſenting the different nations of Europe, by emblematical beaſts, for which he was baniſhed from Rome with diſgrace[q].

The moſt perfect picture, by Spagnoulet, is in the chapel of Wardour caſtle. So frequently has the Cornaro family, by Titian, at Northumberland-houſe, been retouched, that it muſt now wave all claim, as the ſuperior of that maſter's works in England. Not only of Lord Exeter's "Salvator Mundi," by Carlo Dolce, but of his "Death of Seneca," by Luca Giordano, there are repetitions of nearly equal pretenſions, at Mr. Methuen's, at Corſham, and Sir L. Blackwell's, at Eaſton, in Norfolk.

By his preſent majeſty, juſtly diſtinguiſhed for his knowledge and love of the arts, the collection now at Buckingham-houſe, originally began by Frederick, prince of Wales, has been increaſed to its preſent excellence.

q See Dom. Bernardo Domenici's Lives of the Neapolitan Painters.

The other collections are at Kenfington[r], Hampton Court, Windfor, and Kew. There are fome capital works by two Italian painters of great merit, who have vifited England; Canaletti's Views of London, and feveral landfcapes by Francefco Zucharelli, of Lucca, who had been twice in this kingdom before the year 1771. His beft pictures are at Hampton Court, and others fomewhat inferior at Windfor, and at Sir R. Worfley's, in the Ifle of Wight. At the Queen's lodge, Windfor, is the interior of the Medici gallery at Florence, by Zoffanii, another moft ingenious Italian artift, whofe labours were not fufficiently rewarded to detain him in this country, which he left for the Eaft Indies.

Incited by the prevalent example of their fovereign, feveral of the nobility have engaged in the purfuit of this branch of vertù, with a competition both of tafte and expence, and the additions they have made, or the collections they have formed, have eclipfed all that had been done by their predeceffors.

[r] Catalogue of the pictures at Kenfington, dated 1697. MSS. Mufeum 7025. 18.

The late Earl of Bute procured ſome exquiſite ſpecimens of the Flemiſh ſchool, now at Luton, particularly a Feaſt by Van Harp. Lord Groſvenor, Lord Radnor at Longford caſtle, the Duke of Newcaſtle at Clumber in Nottinghamſhire, Lord Egremont, Lord Harcourt at Nuneham, Lord Scarſdale at Keddleſtone, and Lord Aſhburnham and Mr. Agar, are well known to have extenſive and richly furniſhed galleries[s]. In point of extent only, the laſt mentioned but one, muſt yield a ſuperiority, which it poſſeſſes in every other reſpect. In the whole not more than twenty pictures are included. Each of them is in the great ſtyle of the maſter, eſpecially thoſe by Salvator Roſa, and two of Bacchanals by Nicholo Pouſſin. There are many other collections in London, and the country reſidences of the nobility, highly deſerving any notice I could take of them; and it muſt be acknowledged, that where the opportunity of becoming acquainted with their reſpective

[s] Mr. Gilpin, in his intereſting volumes on the ſcience of pictureſque beauty, has given a critique upon moſt of the collections of painting which occurred on his tours, and approved himſelf an equal judge of nature and of art.

 merits

merits has not occurred, the charge of an invidious omiſſion will be ſuperſeded.

Of private gentlemen[t] few collections exceed thoſe of Mr. Aufrere[u], Mr. Angerſtein, and Mr. Beckford at Fonthill. A part only of that made by Mr. Hope of Amſterdam has been brought by him to London. He has the "Woman taken in Adultery" and a "Landſcape of the Deluge" by Rubens; another by Salvator Roſa; a Magdalene by Guido; and a moſt choice cabinet of Flemiſh pictures

[t] Mr. Jennens, of Ormond Street, Weſtminſter, had a numerous collection, now diſpoſed of.

[u] Mr. Aufrere, at Chelſea, has about 150 pictures, of which the moſt remarkable are the ſeven works of mercy by Sebaſtian Bourdone; ſix, by the Pouſſins; a riposo by Albano; and the marriage of St. Catharine by Correggio and Parnegiano; mater doloroſa and a boy playing on a lute, by Guido, &c. Mr. Angerſtein, is poſſeſſed of the "Reſurrection of Lazarus" by Sebaſtian del Piombo, and the outlines by Michelagnuolo, from the Orleans collection, for which he gave 3500*l.* He has likewiſe the fineſt cattle piece by Cuyp in England, and St. Ambroſe refuſing the ſacrament to the Emperour Theodoſius by Rubens or Vandyke, which he purchaſed of Mr. Elwyn for 1500*l.*

Mr. Beckford has given 6000*l.* for the two famous landſcapes by C. Loraine, which were eſteemed the firſt in Rome, when in the Altieri palace. See Vaſi, &c.

exquiſitely

exquiſitely finiſhed, by Van Huyſſum, Weenix, Gerard Dow, and Vanderwerff.

The ſame circumſtances, which have occaſioned their removal to England, have led to our poſſeſſion of the Orleans collection, by a purchaſe which reflects infinite credit upon the ſpirit and taſte of thoſe noblemen who undertook it. That ſumptuous aſſemblage of pictures is well known to have owed its origin to the Regent Orleans, and his miniſter cardinal Richlieu, and its diſperſion to his late degenerate ſucceſſor. The laſt duke mortgaged them to Walquier of Bruſſels and M. la Borde, of whom they were jointly purchaſed for 43,500*l.* by the Duke of Bridgewater, the Earl of Carliſle, and Lord Gower, under the management of Mr. Bryan, in 1796. After having been publicly exhibited, they were diſpoſed of, in 1799, by private contract; and the remainder by auction, in the next year. The whole contained 296 pictures, and it is ſaid, that the noble adventurers were indemnified, beſide their retention of ſome of the fineſt of them, without price. Every true virtuoſo will rejoice in this event, which will reconcile him to the loſs of Houghton collec-

tion,

tion, and place this nation high amongſt the patrons of the arts[x].

In order to aſcertain how greatly many private collections muſt have been enriched within theſe few years, in fact ſince England has been known on the continent as offering the moſt liberal prices ever given for pictures, it will be neceſſary to advert only to a few collections, which a prince might have envied, and which have been diſmembered by public auction.

M. Deſenſans preſented an exhibition for ſale, in which many capital pictures were eclipſed by the landſcape by Claude Loraine, of the proceſſion of St. Urſula, and the eleven thouſand virgins[y]. In 1795 the pictures collected by M. De Calonne, Baron Nagel, and Sir Joſhua Reynolds, were diſpoſed of in a ſi-

[x] The Duke of Bridgewater has ſome of the moſt capital by Titian and Giulio Romano; Lord Carliſle, Raffaelle's Holy Family, the dead Chriſt with the four Marys by Annibale Caracci, and Titian's Venus; and Lord Gower, the "noli me tangere" by Agoſtino Caracci, and Pouſſin's ſeven ſacraments, amongſt others.

[y] Claude Loraine's Liber Veritatis, a collection of his own ſketehes, conſiſting of more than 300 deſigns, in none of which are more than three ſingle trees.

milar

milar manner. Mr. Bryan, who had the arrangement of the former ſale, ſuperintended another in 1798, in which were ſeveral of the moſt celebrated works of Rubens[z]. About the ſame time Mr. Greaves brought from Rome a very choice ſelection, in which the Lombard maſters were predominant, and chiefly Guercino[a], whoſe Lot and his daughters, for character and colouring, is exceeded by no performance of that very intereſting maſter.

Theſe circumſtances are mentioned without the power of particulariſing the preſent proprietors of thoſe pictures which, during their public exhibition, attracted the popular applauſe, but in confirmation of my aſſertion, that England, by ſuch acquiſitions, is become a ſchool of painting rivalled only by Italy[b] herſelf.

[z] Ceres and Pomona; Portrait of a Canon of Cologn; another of Govartius; Diana and Satyrs; Mars, Venus, and Cupid; the Death of Adonis: the laſt mentioned was bought in at 1300*l.*

[a] Seven pictures and five ſketches by Guercino.

[b] To detail the collections in the palaces at Rome, Naples, and Bologna, or even to notice the beſt pictures, would require volumes. The Italians are famous for their Cicerone books, in which they are all enumerated and

herſelf. Of the great German collections at Vienna, Duſſeldorf, and Dreſden, the point of advantage, is rather in number than in excellence[c].

The

and criticiſed. The Medici Gallery at Florence contains between five and ſix hundred pictures, excluſive of the portraits of painters by themſelves, began to be collected by cardinal Leopold de Medici, amounting to 340. Seventy-two frames contain 605 portraits in miniature by eminent maſters. There are likewiſe 300 volumes of original deſigns from the 13th to the 18th century, from Cimabue and Giotto to Mengs and Battoni. Many of the beſt of them have been etched by Stefano Mulinari.

[c] The imperial collection at Vienna by Charles IV. the collection at Prague taken to Vienna in 1657; that of Stahlbourg in 1728, and the whole joined to prince Eugene's in the Belvidere palace, in all being nearly 1300 pictures. There are 5 M. Angelo, 2 Ann. Caracci, 1 Lud. Caracci, 1 Agoſtino Caracci, 26 Vandyke, 45 Rubens, 14 Albert Durer, 5 Guercino, 9 Guido, 7 Snyder, 9 Rembrandt, 49 Titian, and 19 by Teniers, which are the fineſt in the world. Mechel Catalogue, &c. 8vo. 1784.

The Duſſeldorf Gallery of pictures is now removed to Munich, originally collected by John William, elector of the Rhine, in 1710, and contains 358 pictures. There are forty-ſix by Rubens and twenty-two by Vandyke. Of Rubens there is his own portrait with the chain given hi by king Charles I. and another as St. Sebaſtian. His moſt celebrated pictures in the Duſſeldorf Gallery are the Battle

of

The Englifh fchool of painting muft acknowledge Sir Jofhua Reynolds as its great founder, under royal aufpices, in the eftablifhment of the Academy. The pure precepts which he laid down in his annual orations were exemplified in his own works. His critique on thofe of Raffaelle and Michelagnuolo is a mafterpiece of difcrimination, and the moft fcientific of many difcuffions which we find in his literary works, to which Mengs has produced nothing equal, in his effays on painting. Sir Jofhua's moft famous paintings are, 1. Garrick between Tragedy and Comedy, which he finifhed for the late Lord Halifax, and is now Mr. Angerftein's; who has likewife his "Venus." 2. The "Ugolino in prifon," the Duke of Dorfet's, in which he has imitated Michelagnuolo in his "terribil via," as Agoft. Caracci called it in his fonnet on

of the Amazons; Samfon and Dalilah; Chrift and four penitents; Rubens with his firft wife; the fall of the damned, and the triumph of Silenus. The "taking down from the crofs," his chef d'œuvre, at Antwerp, has been lately deftroyed by predatory and injudicious removal. Engravings of the Duffeldorf collection were publifhed by Pigage in 1778.

painting. It is Sir Joſhua's[d] triumph in the art. 3. The "Nativity" for the window at New College, the Duke of Rutland's. 4. "Infant Hercules," painted for the Empreſs of Ruſſia, in which the figure of Tireſias is taken from Dr. Johnſon. 5. "The death of cardinal Beaufort" for the Shakeſpeare Gallery, in which are united the local colouring of Titian with the chiaroſcuro of Rembrandt. 6. Mrs. Siddons as the "Tragic muſe," which belonged to Monſ. de Calonne, now Mr. W. Smith's. 7. Portrait of Mrs. Billington, which was ſold at Bryant's ſale in 1798 to the Duke of Bedford, for 500 guineas. 8. "Robin Goodfellow" for the Shakeſpeare Gallery, in a playful ſtyle, has uncommon originality. 9. "Cymon and Iphigene," Lord Inchiquin's, is equally characteriſtic. 10. "Holy family," Lord Gwyder's, which diſplays a novel and beautiful manner of treating that very frequent ſubject.

To ſpeak generally of the Engliſh ſchool, their colouring is leſs glaring, than that of

[d] Sir Joſhua's veneration for Michelagnuolo was enthuſiaſtic. His ſeal was a head of the great painter. In one of his diſcourſes he exclaims, "I deſire that the laſt words I ſhould pronounce in this academy, ſhould be Michelagnuolo! Michelagnuolo!!!"

the Flemiſh and Venetian maſters. Their talents are more admirable in portrait than hiſtory, particularly in thoſe of females. In the pictures of French women painted by French men, there is uſually a forced ſmile, in which the eyes and forehead do not participate. In thoſe by Engliſh artiſts, there is a natural expreſſion of grace and beauty, which indicates the character of the individual.

Perhaps, it might be difficult to aſſign to the Engliſh ſchool, as exhibited in the Royal Academy, any perfect diſcrimination; as each painter either implicitly follows his own genius, or attaches himſelf to that particular manner of the foreign ſchools which approaches neareſt to his own ideas of excellence. But there are other public exhibitions, in which the beſt painters of the age have exerted a ſucceſsful competition. Alderman Boydell's Shakeſpeare Gallery; Macklin's Gallery of ſubjects taken from the Engliſh poets; Bowyer's Gallery of thoſe illuſtrative of Engliſh hiſtory; and Fuſeli's, from Milton, all by his own pencil, are very honourable teſtimonies of the ſpirit of private individuals in the cauſe of the arts; and would have been no leſs ſo, in more proſperous times, of the public

patronage of the Engliſh nation. Mr. Fuſeli's boundleſs imagination has attempted, with ſurpriſing effect, to embody ſeveral metaphyſical ideas, which occur in the Paradiſe Loſt. He has gained a free and uncontrolled admiſſion into the richeſt regions of fancy; but appears not to be ſolicitous about how few of his ſpectators can partially follow him there, or how many of them are utterly excluded. He paints only for learned eyes; and is ſo decidedly a manneriſt, that artiſts of the next century will have a new ſtyle to criticiſe or imitate called the "Fuſileſque."

To the preſent preſident of the Royal Academy, the Engliſh ſchool muſt avow many obligations for his excellence, in ſcriptural and hiſtorical ſubjects. The proud walls of Windſor are appropriately decorated with the Inſtitution of the Order of the Garter, which is his grand work, both in point of compoſition, correctneſs, and finiſhing. He is ſaid to prefer "the Death of the Stag," founded on an incident in the life of Alexander the third, king of Scots, to any of his own performances. Colin Fitz Gerald is the hero, and it was painted for Lord Perth. The Death of General Wolfe, and the Battles of La Hogue and the

the Boyne, are in the poſſeſſion of Lord Groſvenor. His altar pictures and cartoons for windows are numerous, and of ſo near an approximation to each other in reſpect to excellence of drawing, that we know not which to prefer[e].

In the courſe of the laſt twenty years, ſome of the moſt able artiſts this country ever produced have flouriſhed and died. The great landſcape painters of Italy have ſcarcely exceeded the Smiths of Chiceſter, Gainſborough, and Wilſon, in truth and nature, and the accuracy of their native ſcenery. It would be little leſs than injuſtice to Wilſon's fame not to mention, even thus curſorily, his "Phaeton," "Niobe," and "Cicero at his villa," which laſt rivals even Claude himſelf. The "Cicero," and a repetition of it, are in the poſſeſſion of Sir G. Beaumont and Sir W. W. Wynne.

Mortimer, who died prematurely, in the freedom of his pencil and the ſavage air of his banditti, his favourite ſubject, approached nearly to the boldeſt efforts of Salvator Roſa.

[e] Annibale Caracci uſed to ſay to his ſcholars, "Bon contorno! mattone nel mezzo."

Of

Of living artiſts I decline ſpeaking, with the exception of thoſe whoſe eminence, as men of genius, has placed them beyond competition. In the works of Northcote, Opie, and Lawrence [f], we hail the continuance of an Engliſh ſchool, and the happy application of thoſe claſſical precepts which its founder, Sir J. Reynolds, delivered with ſo much dignity and effect. The principles of the art are exemplified in their works, and genius, ſo directed, will reach a degree of perfection which the modern ſchools of painting in Europe will aſpire to, with unſucceſsful emulation.

I now cloſe theſe ſketches, for ſuch only they are, and from many cauſes, neceſſarily leſs complete than I could wiſh them, by declaring, that were the plan approved of by a candid public, the opportunity of enlarging and correcting it, would excite my ambition to merit their indulgence.

[f] Lawrence's coloſſal figures of "Satan and Beelzebub," from Milton, now the Duke of Norfolk's; "Mr. Kemble as Coriolanus," Sir R. Worſley's, and as "Rolla in Pizarro," have gained unanimous admiration.

THE END.